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Wednesday, September 25, 1996

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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

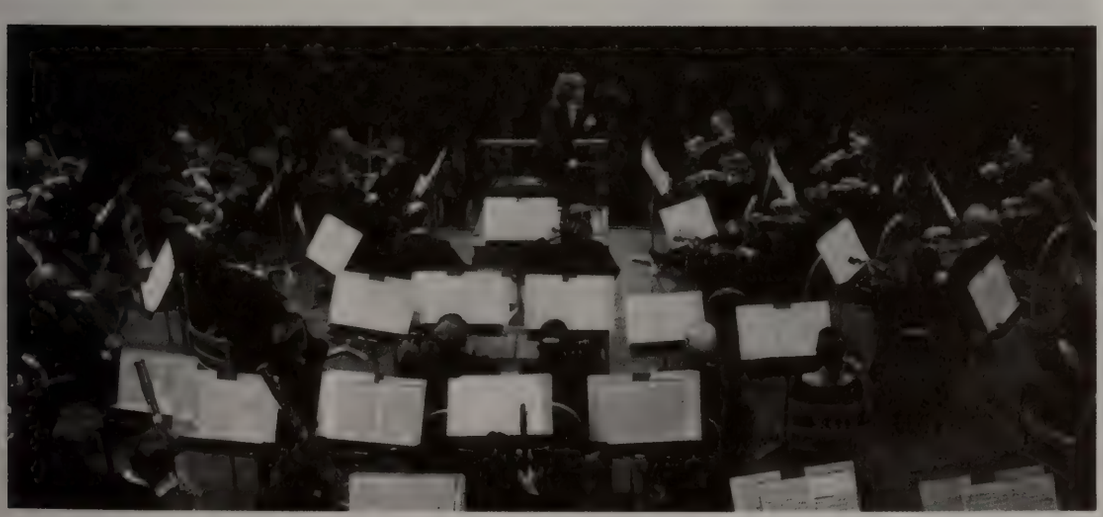
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first profes-

sional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin*, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has recently issued "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 116th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fourth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

ONCE AGAIN WE GATHER to open a new season of concerts by the Boston Symphony Orchestra. Now in its 116th year, the BSO has been enjoying tremendous artistic success, not only during its Symphony Hall season, but also on tour and at Tanglewood. I am pleased to report that this summer's attendance surpassed that of 1995 to become the second-highest in Tanglewood history.

Thus we begin the 1996-97 season, Seiji Ozawa's twenty-fourth as music director, with high expectations. The members of the orchestra have been performing at a consistently high level of excellence, providing memorable musical experiences from which those of us in the audience derive such continuing pleasure and satisfaction.

We salute the Boston Symphony Association of Volunteers, especially President Margaret Williams-Decelles and the Opening Night committee under the able direction of Gordon and Mary Ford Kingsley and Kathleen and Allan Keith. This remarkably dedicated group of volunteers has proven itself time and time again to be an invaluable asset to the BSO. Opening Night at Symphony is just one of many projects, both in Boston and the Berkshires, that the BSAV members take on to support our great orchestra throughout the year.

Those of you present this evening also deserve our thanks. By attending concerts and responding so generously to our appeals, you continue to play an important role in the life of the orchestra and thereby the cultural life of our community. We extend a warm welcome to you on this happy occasion.

Nicholas T. Zervas

Nicholas T. Zervas, M.D.
President
Boston Symphony Orchestra

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Sixteenth Season, 1996-97

OPENING NIGHT 1996

Wednesday, September 25, at 6:30

SEIJI OZAWA conducting

VERDI — Overture to *La forza del destino*

DVOŘÁK — Romance in F minor for violin and orchestra, Opus 11

ISAAC STERN

MOZART — Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto – Allegro – Tempo di menuetto

Mr. STERN

INTERMISSION

SAINT-SAËNS — Cello Concerto No. 1 in A minor, Opus 33

Allegro non troppo – Allegretto con moto – Come prima

HAN-NA CHANG

DVOŘÁK — Slavonic Dance in E minor, Opus 72, No. 2, arranged by Oskar Morawetz for violin, cello, and orchestra

Ms. CHANG and Mr. STERN

DVOŘÁK — *Carnival* Overture, Opus 92

Opening Night 1996 is a project of the Boston Symphony Association of Volunteers.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Isaac Stern



Making his first Boston Symphony appearance since 1984, Isaac Stern is recognized worldwide as one of this century's foremost violinists. Throughout his more than fifty years as a professional musician, he has appeared on the world's most prestigious concert stages, guided the careers of countless young musicians, and devoted himself nationally and internationally to the advancement of the arts. One of the most recorded musical artists of our time, with more than 100 recordings of over 200 works by sixty-three composers to his credit, Mr. Stern has been an exclusive Sony Classical (formerly CBS Masterworks) artist for fifty years and was named that label's first "Artist Laureate" in 1985. In 1995 Sony Classical launched the reissue of a forty-three-disc edition of his recordings under the title "Isaac Stern: A Life in Music." Renowned for his interpretations of the standard repertoire, he is also a champion of contemporary music, having premiered works by Bernstein, Penderecki, Rochberg, Schuman, Dutilleux, and Maxwell Davies, and having given the first American performances of works by Bartók and Hindemith. Additional career highlights encompass feature films and television, including "From Mao to Mozart: Isaac Stern in China," which won the 1981 Academy Award for best full-length documentary; "A Journey to Jerusalem," documenting a memorial concert in which he performed the Mendelssohn Violin Concerto atop Mt. Scopus with Leonard Bernstein and the Israel Philharmonic following the Six Day War in 1967; and "Carnegie Hall: The Grand Reopening," which received a 1989 Emmy Award. The musical biography "Isaac Stern–A Life," televised in 1993, has been released on home video.

Mr. Stern continues to maintain a wide-ranging performance schedule. In recent seasons he has collaborated with pianist Yefim Bronfman for recitals and recordings of the Brahms and Mozart violin sonatas. With Emanuel Ax, Jaime Laredo, and Yo-Yo Ma he has performed and recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann. Other recent engagements have included recital tours of the United States and the Far East with pianist Robert McDonald, concerts with leading American and European orchestras, and a tour of Spain with the Franz Liszt Chamber Orchestra. In keeping with his long-standing commitment to working with young musicians, Mr. Stern has held recent chamber music workshops at Carnegie Hall, and also in Jerusalem, where he has invited many of his chamber music colleagues to participate as teachers. He has also performed with the orchestras of the San Francisco Conservatory and the Curtis Institute. Mr. Stern was an originating member of the National Endowment for the Arts and is currently chairman of the America-Israel Cultural Foundation and chairman and founder of the Jerusalem Music Centre. President of Carnegie Hall for more than thirty years, he spearheaded the drives to save Carnegie Hall from demolition in 1960 and to restore it in 1986. The recipi-

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BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
*Music
Director*

ent of numerous international awards and honorary degrees, he was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity." He received the Kennedy Center Honors Award from President Reagan in 1984 and was named *Musical America*'s "Musician of the Year" in 1986. In 1987 he received the Gold Baton of the American Symphony Orchestra League, a Grammy Lifetime Achievement Award, Israel's Wolf Prize for service to humanity, and the National Music Council's Eagle Award.

Born in Kreminiecz, Russia, in 1920, Isaac Stern came to America with his parents when he was ten months old. Raised and educated in San Francisco, he started playing the violin at eight. He began his career in San Francisco, where his principal teacher, Naoum Blinder, was concertmaster of the San Francisco Symphony. After his recital debut at thirteen, Mr. Stern made his formal orchestral debut in 1936 playing the Brahms Violin Concerto in a nationally broadcast concert with Pierre Monteux and the San Francisco Symphony. He made his New York recital debut at Town Hall in 1937 and his Carnegie Hall debut in 1943, his Boston Symphony debut following under Serge Koussevitzky's direction in January 1948. He has recorded the Mendelssohn Violin Concerto and the two Beethoven Romances for violin and orchestra with the BSO under Seiji Ozawa's direction. Mr. Stern lives in New York City and plays a Guarnerius del Gesu violin.

Han-Na Chang



Making her Boston Symphony debut in this concert, thirteen-year-old cellist Han-Na Chang has won international recognition in a very short time. In October 1994, wishing to play before the great cellist, she entered the Fifth Rostropovich International Cello Competition in Paris, where she won first prize and the Contemporary Music Prize, being chosen unanimously for both awards by Mr. Rostropovich and ten other jury members. Ms. Chang made her formal debut in March 1995 in her native Seoul with Giuseppe Sinopoli conducting the Dresden Staatskapelle, earning an invitation to play with the orchestra in its home city. She has since worked with many other distinguished conductors and orchestras, including Mstislav Rostropovich and the London Symphony Orchestra, Charles Dutoit and the Orchestre National de France, Yuri Temirkanov and the Young Israel Philharmonic at the Verbier Festival in Switzerland, Yoel Levi and the Israel Philharmonic, and, as part of the Kennedy Center's nationally broadcast twenty-fifth-anniversary gala, Leonard Slatkin and the International Chamber Orchestra. Ms. Chang's summer season in 1996 included appearances at the Mann Music Center with Charles Dutoit and the Philadelphia Orchestra, at the Riverbend Festival with Jesús López-Cobos and the Cincinnati Symphony, and at the Casals Festival in Puerto Rico with Dmitri Kitaenko and the Munich Philharmonic. She has also had the opportunity to play chamber music with such artists as Mischa Maisky, Gidon Kremer, and Dmitry Sitkovsetsky at the Verbier and Lockenhaus (Kremerata Musica) festivals. In addition to this Opening Night concert with Seiji Ozawa, the Boston Symphony, and Isaac Stern, Ms. Chang's 1996-97 schedule is highlighted by appearances with Riccardo Muti and the La Scala Orchestra in Seoul and with the Bavarian Radio Symphony also under Muti. She makes her Carnegie Hall debut this October with Charles Dutoit and the Montreal Symphony following a concert in Montreal, and tours Germany and Austria with the Orchestre National de France also under Dutoit's direction. Ms. Chang made her debut recording—Tchaikovsky's *Rococo* Variations, Saint-Saëns' Cello Concerto No. 1, Fauré's *Élégie*, and Bruch's *Kol Nidre*—for EMI in November 1995 with Rostropovich and the London Symphony Orchestra. She has also recorded Schubert's String Quintet, D.956, with Gidon Kremer and Mischa Maisky, as part of a celebration of the 200th anniversary of the composer's birth. Han-Na Chang currently studies with Aldo Parisot at the Juilliard School. She also participates on a full scholarship in the master classes of Mischa Maisky in Siena, Italy, and has studied privately with both that cellist and Mstislav Rostropovich. Ms. Chang began her musical studies at age three on piano and switched to the cello three years later. She moved to the United States from Korea with her family in 1993 and entered the eighth grade this fall at the Rockland County Day School in Congers, New York.

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Giuseppe Verdi
Overture to *La forza del destino*



Giuseppe Verdi was born in Le Roncole, near Busseto in the Duchy of Parma, on October 10, 1813, and died in Milan, Italy, on January 27, 1901. The St. Petersburg Opera commissioned La forza del destino *("The force of destiny") in 1841. The work marks the final collaboration between Verdi and his favorite but most harried librettist, F.M. Piave, who was given the task of pulling the Duke of Riva's lengthy and diffuse play, "Don Alvaro, o La fuerza del sino" (1835), into acceptable operatic shape. The premiere was planned for the 1861-62 winter season, and the Verdis traveled to St. Petersburg in December 1861 to supervise rehearsals. Due to the soprano's illness, the premiere was postponed one season, necessitating their return to St. Petersburg the following autumn. The first performance took place on November 10, 1862. The opera was a success with the public, but some critics argued that it was too long, and Verdi himself found the end too bloody. For the premiere at La Scala, Milan, on February 27, 1869, Verdi and a new collaborator, Antonio Ghislanzoni (later the librettist for "Aida"), carried out extensive revisions, eliminating one death and ending the work on a note of religious consolation. The opera received its American premiere—in its original version—on February 24, 1865, at the Academy of Music in New York. Thomas Schippers led the BSO's first performances of the overture on March 17 and 18, 1961. The orchestra did not play the work again until the 1978-79 season, when Seiji Ozawa led performances in New Haven and Amherst in February 1979, in Shanghai and Peking during the BSO's visit to China that March, and then at Symphony Hall—the orchestra's most recent subscription performances—later that same month. Since then the orchestra has played the overture only at Tanglewood, led by Seiji Ozawa in July 1980, Christoph Eschenbach in August 1993, and James Conlon in August 1994 (on which occasion it was preceded by the virtually unknown Prelude that introduced the opera's 1862 St. Petersburg premiere). The score of the overture, which in his revisions Verdi substituted for the shorter prelude of 1862, calls for flute and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass trombone, tuba, timpani, bass drum, two harps, and strings.*

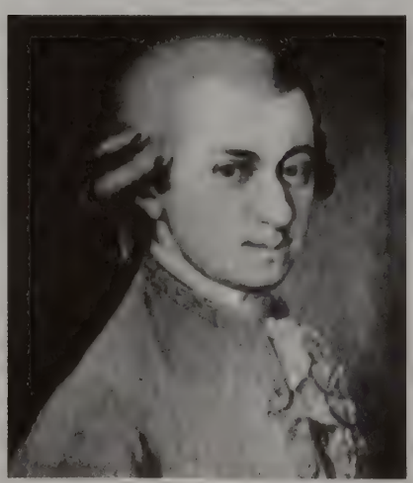
The career of Giuseppe Verdi ran a course longer than that of any other major operatic composer. *Oberto* had its premiere at La Scala in 1839; *Falstaff* made its first appearance in the same theater fifty-four years later, in 1893. For most of that half-century the evolution of Italian opera rested in Verdi's hands. In the early years the retirement of Rossini and the premature deaths of Bellini and Donizetti cleared the field of any major competitors. By the time of *Otello* (1887) and *Falstaff* (1893), a gifted younger generation of composers was only just reaching maturity. Thus the latter two works represent not only the pinnacles of Verdi's career but also the culmination of Italian romantic opera. Several decades ago, when only five or six of Verdi's works enjoyed frequent performance, it was customary to view the composer's output in terms of a progression from the crude and frankly bad (*Oberto*, *Nabucco*, *Ernani*, et al.) to the masterful and sublime (*Aida*, *Otello*, *Falstaff*). A better acquaintance with the works of Verdi's youth and middle age has taught us that the composer was a powerful and original music dramatist at every point in his long career. An early masterpiece like *Rigoletto* is not necessarily inferior to the later works, only different. Even the differences seem to loom less large as we recognize more and more clearly the smoothness and inevitability with which the Verdian style evolved. Always the composer remained true

to the constants of the Italian tradition: a concern with psychological portraiture of specific human beings placed in sharply defined emotional situations; a desire to show off the beauties of the human voice; and, above all, a reliance on vocal lyricism as the main bearer of the drama. Step by step the supple lyricism of *Otello* and *Falstaff* emerged from the convention-bound though often highly expressive melodies of *Nabucco* and *Ernani*. We may trace this process easily through the course of Verdi's works for the operatic stage.

By the time of *La forza del destino* (1862), Verdi had moved very far afield from the melodic practices of his predecessors. The minor-major aria had virtually replaced the older type, at least in most of the extended solo scenes. Furthermore, the melodies themselves were wider-leaping, freer of ornamentation, and less bound by the nineteenth century's conception of the regular phrase. *Forza* brims over with melodies of this new type, and in the overture Verdi miraculously fuses a number of them into an instrumental piece of true symphonic breadth. The opening gesture—repeated E's—and the following agitated A minor-E minor theme are Verdian leitmotives of fate which pursue Leonora, the heroine, throughout the opera. Then follows a string of luscious vocal melodies, each one of which Verdi manages to combine contrapuntally with the agitated theme: first the tenor-baritone melody ("*Le minaccie, i fieri accenti*") of Act IV; next, the soaring climax of Leonora's aria, "*Madre, pietosa Vergine*"; then Leonora's cabaletta tune ("*Tua grazia, o Dio*") from her duet with Padre Guardiano; finally a bit of symphonic development based on the same agitated theme and hints of Padre Guardiano's melody, "*A te sia gloria.*" How can this profusion of essentially vocal themes be summed up orchestrally? Verdi's answer is a grand restatement of Leonora's aria theme and a lengthy coda, in which the orchestra can finally leave off mimicking singers and drive to an exciting E major conclusion.

—Steven Ledbetter

Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his Violin Concerto No. 5, K.219, during the twelve weeks that separated its date of completion, December 20, 1775, from that of its predecessor, the Violin Concerto No. 4 in D, K.218, and it probably had its premiere in Salzburg not long afterward. The first Boston Symphony Orchestra performance of the concerto took place in Providence, Rhode Island, on December 31, 1907; Karl Muck conducted and Carl Wendling was soloist. As the season continued, the same performers gave the work in Buffalo and Troy, New York, and in Cambridge, but it was not heard in a subscription concert at Symphony Hall until December 15, 1930, when Richard Burgin led a performance with Anton Witek as soloist. Later BSO performances featured Dorotha Powers with Serge Koussevitzky; William Kroll, David Oistrakh, and Joseph Silverstein with Charles Munch; David Oistrakh with William Steinberg, Silverstein with Peter Maag, Mayumi Fujikawa with Silverstein conducting; Silverstein with Ozawa, Cho-Liang Lin with Edo de Waart, Thomas Zehetmair with Christof Perick, Anne-Sophie Mutter with Roger Norrington (the most recent Tanglewood performance, in July 1992, and BSO concertmaster Malcolm

Lowe with André Previn conducting (the most recent subscription performances, in March 1996). In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition, both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine"; Maynard Solomon's new study, *Mozart*, raises the question even more pointedly.) The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

It is generally said that the five violin concertos were all composed during a single year, 1775, while Wolfgang was nineteen and still concertmaster in Salzburg. More recently Wolfgang Plath, in a detailed study of Mozart's handwriting and the way it changed over the years, suggested that the first concerto was written in April 1773 (the date on the original manuscript is smudged and illegible, so this is quite possible). Perhaps it was this piece that Leopold meant when he referred in a later letter to "the concerto that you wrote for Kolb [a Salzburg amateur]," which is otherwise a mystery. In any case, the other four concertos were composed in the space of some six months in 1775.

It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

When Mozart wrote the violin concertos, he was still consolidating his concerto style; he had not yet developed the range and dramatic power of his mature piano concertos. Though he was developing quickly in those years, his violin concertos still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature"

pieces.
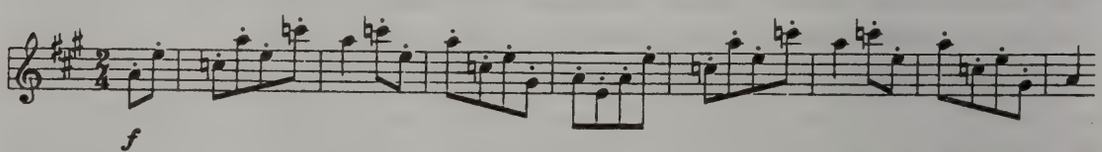
Even within the space of the six months during which the last four were composed, Mozart's concerto technique underwent substantial development. The last three concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The violin seems to have taken on some of the character—both lyric and dramatic—of the human voice in his operas. As the principal "singer" in the concerto, the soloist becomes a real personality from the moment of the violin's first entrance. The Allegro exposition presents several ideas, all in A major, followed by a little unison coda ending with a quirky upward arpeggio:



The soloist suddenly enters in a dreamy state—Childe Harold before Byron had conceived him—before reverting to the original tempo, Allegro aperto, with a new theme. Again the unison orchestral coda appears, but the soloist grabs its last figure and uses it to start an entirely new idea that will introduce various passages in the development.

The slow movement is a rapturous contemplation for the soloist in the bright and extremely rare (for Mozart) key of E major. Except for its opening statement, when it is in the foreground, the orchestra mostly provides a rich bed of sonority on which the lush and elaborate violin melody can loll.

The last movement opens with a straightforward but uneventful dance melody in minuet tempo, but the soloist then presents a new melody that breaks out from the formality of the minuet and opens up the rondo form. But any expectation of predictability or regularity is dashed with the surprising appearance of a "Turkish" episode, a sequence of five melodies, of which four are drawn from Hungarian folk music (perhaps transmitted by Mozart's friend Michael Haydn, just back from a trip to Hungary), while one (the second tune of this group)



had already appeared in Mozart's ballet music *Le Gelosie del Seraglio*, K.135a, written at age sixteen for his opera *Lucio Silla*. There it was in A major; in the concerto it is presented in the minor, with the addition of violent *sforzandi*, which seem to give it that "Turkish" air. After this astonishing interruption, balance is restored with the stately minuet tune and a recapitulation that brings the concerto to an end with a rising arpeggio on a charmingly quizzical note.

—S.L.

Camille Saint-Saëns
Cello Concerto No. 1 in A minor, Opus 33



Charles Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his First Cello Concerto in 1872; it was premiered on January 29, 1873, with the Paris Conservatory Orchestra; the orchestra's principal cellist, August Tolbecque, was the soloist and received the dedication of the work. Wulf Fries was soloist for the first American performance on February 17, 1876, with Carl Zerrahn conducting the Harvard Musical Association at the Boston Music Hall. The Boston Symphony first played the work in December 1881, during its inaugural season, with Carl Bayrhoffer as soloist under Georg Henschel's direction. Subsequent performances featured Anton Hekking and Alwin Schroeder (under Arthur Nikisch), Schroeder, Rudolf Krasselt, and Elsa Ruegger (Wilhelm Gericke), Heinrich Warnke (Max Fiedler), Joseph Malkin (Max Fiedler, Ernst Schmidt, and Karl Muck), Jean Bedetti and Schroeder (Pierre Monteux), Bedetti (Richard Burgin), Piatigorsky and Bedetti (Serge Koussevitzky), Samuel Mayes (Charles Munch and Burgin), Leslie Parnas (Stanislaw Skrowaczewski), Jules Eskin (William Steinberg), Matt Haimovitz (the most recent Tanglewood performance, under Leonard Slatkin in August 1987), and Heinrich Schiff (the most recent subscription performances, under Catherine Comet in November 1990). In addition to the solo part, the score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

As a young man Saint-Saëns was dazzling in his quickness, whether in music or almost any other field of study. By the time he was three he had composed his first little piece, and by the age of ten he had made his formal debut as a pianist at the Salle Pleyel in Paris with a program of Mozart and Beethoven concertos (then little-heard and not respected in France). As an encore he offered to play any one of Beethoven's piano sonatas from memory!

He learned Latin from a private tutor and quickly made his way through the classics, years later regretting that he had never had time to learn Greek, too. He became particularly interested in mathematics and the natural sciences, and for the rest of his life he pursued studies in astronomy, archaeology, and geology. He entered the Conservatoire at the age of thirteen, won prizes as an organist, then studied composition with Jacques Halévy. Although he never won the Prix de Rome, recognition of his creative talents came early. Not without reason, Hector Berlioz, wittiest of Romantic composer-critics, said of him, "He knows everything but lacks inexperience."

In the early years Saint-Saëns was a devotee of the new music of Wagner and Liszt, defending *Tannhäuser* and *Lohengrin* against the attacks of French critics. In his recitals he played Schumann, then almost unheard-of in France. Liszt inspired his own significant ventures into the medium of the symphonic poem. He worked on behalf of older composers as well: Bach, Handel, Rameau, Gluck, and Mozart. In short, he was a representative of many of the newest trends in music. (Even his historical interests made him "modern," since it was just at this time that the discipline of musicology, and its active pursuit of older music, was developing.)

Following the shock of French defeat in the Franco-Prussian War (including months of debilitating siege in Paris in late 1870 and early 1871), Saint-Saëns was one of the leaders of a movement to reestablish French art, particularly with the aim of promoting

musical forms that seemed to have been dominated for decades by German composers. This meant the abstract instrumental forms of symphony and concerto. Since early in Berlioz's career, there had been virtually no French composers interested in large-form concert music; the opera and ballet attracted the attention of composers and audiences. Only months after the siege of Paris had been lifted, Saint-Saëns founded the Société Nationale de Musique, with the motto "*ars gallica*," to promote new French music, especially in the abstract genres. In addition to Saint-Saëns himself, the Society included in its organizing committee Fauré, Franck, and Lalo. Over the years the Society sponsored premieres of important new works by leading French composers.

Among the first such premieres was the founder's own First Cello Concerto. During the 1850s and 1860s Saint-Saëns had already composed three piano concertos and two violin concertos, but in general these early works were relatively light in character, with frivolous finales that suited the prevailing mood of the Second Empire (so well characterized by the flippant operettas of Jacques Offenbach). The Cello Concerto No. 1 is altogether more serious. The opening movement is unusually passionate in character (especially for a composer of such even-tempered disposition), and the formal organization of the work is quite original. Moreover, Saint-Saëns solved the besetting problem of cello concertos: how to let the relatively low-pitched solo instrument project through the full orchestra. He does this largely through extraordinarily delicate scoring, reserving the full orchestra only for punctuation or the few brief passages when the soloist is not playing.

As befits an admirer of Liszt, Saint-Saëns makes imaginative use of thematic transformations, building much of his work from motives heard in the opening bars. The soloist begins instantly with a triplet-filled theme that sweeps downward, to end in a half-step rise and fall, E-F-E, echoed at once an octave lower. Both the triplet sweep and the half-step motive dominate the musical discourse of the first movement. A broadly conceived solo passage links the first movement directly to the second, which opens (in B-flat) with a delicate 3/4 dance of minuet character in the orchestral strings. As the cello solo sweetly intones its song over the dance figure, the character broadens almost to a waltz. Following a solo cadenza and the dying away of the waltz passage, Saint-Saëns links the middle movement to the finale with a transition based again on the principal motives of the opening movement. The main theme of the finale subtly combines elements from each of the first two movements, growing in virtuosic display to a brilliant finish in A major.

—S.L.

Antonín Dvořák
Romance in F minor for violin and orchestra, Opus 11
Slavonic Dance in E minor, Opus 72, No. 2, arranged by Oskar Morawetz for violin, cello, and orchestra
Carnival Overture, Opus 92



Antonín Dvořák was born at Mühlhausen (Nelahoževes), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Romance for violin and orchestra at some time between October 1873 and December 9, 1879, the date of the first performance, which took place in Prague with soloist Josef Markus and the orchestra of the National Theater conducted by Adolf Čech. The musical material is drawn from the slow movement of a then still-unpublished string quartet that Dvořák had composed in September and October 1873. In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, and strings. The only previous Boston Symphony performances featured soloist Itzhak Perlman, first as part of subscription concerts in Symphony Hall under Erich Leinsdorf on November 3 and 4, 1967, then much later in Prague on December 16, 1993, Seiji Ozawa conducting, in a concert celebrating the centennial of the "New World" Symphony.

In addition to his nine symphonies, the concertos, oratorios, operas, and other works on a grand scale, Dvořák expressed his melodic gift in small lyric pieces as well, some of them derived from other pieces that had not found their way in the world. The young Dvořák composed with great energy and enthusiasm long before the world began to beat a path to his door. Many of his early works were chamber compositions which he could have performed and heard (and taken part in himself, usually playing the viola). But he often reused in later years musical ideas that had first appeared in unpublished early works. Such is the case with the Romance in F minor. He had composed a string quartet in F in the early autumn of 1873, but when the leading chamber musicians of Prague rejected it for performance, he put it aside, saving only the slow movement, a piece of



Dvořák's birthplace at Nelahoževes

simple lyrical charm, which he later arranged for violin and orchestra. In that guise, as Opus 11, it has made its way into the world. It is far more than a simple rescoring of the quartet movement, for Dvořák reworked the material considerably, first for violin and piano, later for violin with small orchestra.

* * * * *

Dvořák composed his Opus 72 set of Slavonic Dances first for piano duet between June 4 and July 9, 1886; he then scored them for orchestra between mid-November that year and the beginning of the following January. Three of the dances—including No. 2—were premiered at the Czech National Theater in Prague on January 6, 1887, with the composer conducting. In Dvořák's orchestral scoring, Opus 72, No. 2, calls for two each of flutes, oboes, clarinets, and bassoons, four horns, timpani, triangle, and strings. The version to be performed here is an arrangement by Oskar Morawetz (born in Světla nad Sázavou, Czechoslovakia, on January 17, 1917, and now a resident of Canada) for similar orchestral forces (but with two horns and two trumpets), with the addition of solo violin and solo cello. The Boston Symphony Orchestra has performed this version once before, in Prague on December 16, 1993, in a special concert celebrating the centennial of Dvořák's "New World" Symphony, with violinist Itzhak Perlman and cellist Yo-Yo Ma under Seiji Ozawa's direction.

It was the Slavonic Dances that made Dvořák's name outside of his native country. It might even be fair to say that the first set, Opus 46, composed in 1878, truly made Dvořák himself. He had composed some fine works before then, especially in the chamber music line, but his determination to spread Czech, or rather Slavonic, nationalism in his music opened a wellspring of melodic invention that bubbled forth irresistibly.

The idea for Opus 46 came from the publisher Simrock, who had recently agreed, on Brahms's recommendation, to bring out some of the music of this relatively unknown regional composer. Since Simrock had made a good profit from Brahms's Hungarian Dances, he proposed something similar designed to reflect the newcomer's homeland and native traditions. Dvořák readily agreed, and began creating eight dances for piano duet. Simrock paid Dvořák 300 marks for the eight dances and soon found himself repaid a thousandfold, as the set became enormously popular. He urged Dvořák to return to that successful line, rather than to spend so much time with large-scale oratorios and symphonies. For his part, Dvořák was understandably chary of trying to repeat a worldwide success without falling flat on his face. Perhaps to his own surprise, then, in June 1886 he suddenly found the proper mood coming on him, and the second set of eight dances came forth with almost the same ease and rapidity as the first, though —as Dvořák himself remarked—they are quite different from the earlier ones, somewhat more internalized and poetic, more delicately scored, compared to the vigorous and vital directness of the first set. Opus 72, No. 2, is a *dumka* in a plaintive E minor with poignant climaxes and a delicately contrasting middle section, which, with its accented dotted figure on the first beat, suggests a mazurka. The oscillating, yearning main theme returns and sticks in the mind.

* * * * *

Dvořák composed the Carnival *Overture between July 28 and September 12, 1891, and conducted the first performance on April 28, 1892, in Prague. He also led the American premiere, in Carnegie Hall, on October 21, 1892. Emil Paur introduced the overture to the repertory of the Boston Symphony Orchestra on April 4 and 5, 1895, subsequent performances being led by Wilhelm Gericke, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky—whose subscription performances in 1941 were the BSO's last until the most recent ones, under Carl St. Clair, in October/November 1987—Kazuyoshi Akiyama (a 1978 Tanglewood performance), and Seiji Ozawa (the most recent Tanglewood*

performance, in July 1993, this being followed by performances in Madrid and Prague in December 1993). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, tambourine, triangle, harp, and strings.

In 1891, when he was fifty years old, Dvořák composed a triptych of overtures conceived as a set with the overall title *Nature*, *Life*, and *Love*, planned as his Opus 91. Later, however, he reconsidered, at least to the extent of giving the three works separate titles and opus numbers. And thus they are known today: *In Nature's Realm* (Opus 91), *Carnival* (Opus 92), and *Othello* (Opus 93). Or perhaps it would be better to say that they are not known today, except for the *Carnival* Overture, which is filled with a gaiety and high spirits that have brought it to performance far more frequently than its companion scores. Yet the trilogy is filled with fascinating and characteristic Dvořákian music.

Dvořák's conception of Nature is central to these scores. As his biographer Otakar Šourek explained, he was a deeply religious man who saw in Nature the work of a Divine Will, yet he had a tinge of pantheism that also saw it as the giver of life in ways that are both beautiful and ugly. It can lead, therefore, to joy or tragedy. Dvořák conceived this idea as the principal theme of *In Nature's Realm*:



This "Nature theme" appears somewhere in all three of the overtures, providing a musical link in its presentation of Nature through varying contexts.

As the original title of the trilogy suggests, the opening overture showed the composer's delight in natural surroundings; it is filled with bird songs and other musical nature-painting. *Carnival* epitomizes a happy return to the bustling world of human contact, filled with jollity, dancing, and merrymaking. The final overture deals with Love (as indicated in the trilogy's title), but it is the tragedy of *Othello*, he who "loved not wisely, but too well."

When heard by itself, the *Carnival* Overture exudes high spirits from its vigorous opening theme, the beginning of a tightly-knit exposition in which each idea seems to grow out of an element found in its predecessor. Following a series of themes in the main key of A major, Dvořák begins a modulation that seems at first bent on reaching the dominant, E major, with notable efficiency. But it becomes ambivalent, and E major seems to be receding when Dvořák finds his way to E *minor* for the expressive beginning of the second theme group. A new skipping melody first heard in the violins takes us to G major, the relative major of E minor; but after having heard this tune once, we are suddenly taken to the long-awaited E major for a magical restatement in the clarinets with a hushed, syncopated accompaniment in the strings. An energetic conclusion to the exposition and what seems to be the beginning of a development section is suddenly cut short by unsettling diminished chords in the harp, and the energy of the opening fades away, settling on the distant key of G.

It seems that the participant in the carnival gaiety has withdrawn momentarily to a tranquil retreat of peace and natural beauty. The rustic sound of the English horn intones its ostinato against a gentle melody in the flute, followed by the clarinet's brief recollection of the nature theme from the first overture. After some further elaboration, the peaceful interlude ends on the same diminished harmony that introduced it; now we continue with the "normal" development of materials from the exposition, culminating in a recapitulation of tremendous elan.

—S.L.

More . . .

The Verdi revival of recent years has brought with it a wonderful series of publications that make the latest research accessible to the general reader. The fullest source of information on Verdi's work is the magnificent three-volume study *The Operas of Verdi* by Julian Budden (Oxford), which deals with the creation of each of his operatic works, the librettos and their sources, and the music itself in a way that will not be surpassed for a long time to come. Budden has also written a new one-volume life-and-works survey, *Verdi*, for the Master Musicians series (Vintage paperback). A collection of varied and interesting essays on general topics related to Verdi's work, plus an excellent annotated Verdi bibliography and a calendar of events in the composer's life, will be found in *The Verdi Companion*, edited by William Weaver and Martin Chusid (Norton). William Weaver's *Verdi, A Documentary Study* (Thames & Hudson, distributed by Norton) is large enough and beautiful enough to be a coffee-table book, but it is much more valuable than most volumes that fall into that category. In addition to a rich selection of illustrations, Weaver provides a narrative thread constructed of original documents—letters, memoirs, reviews, and the like—in translation; it is both elegant and useful. George Martin's *Verdi: His Music, Life, and Times* (out of print) is a straight biography that is particularly useful for its rich cultural and political background. Andrew Porter's informative Verdi article from The New Grove has been reprinted in *The New Grove Masters of Italian Opera: Rossini, Bellini, Donizetti, Verdi, Puccini* (Norton paperback). Of course any complete recording of *La forza del destino* would include the overture, but for those looking for that alone, there is the recording by Claudio Abbado and the London Symphony Orchestra (RCA, with Rossini overtures and the overture to Verdi's *I vespri siciliani*), Giuseppe Sinopoli's recording of eight Verdi overtures with the Vienna Philharmonic (Philips), Herbert von Karajan's traversal of thirteen overtures and preludes with the Berlin Philharmonic (DG), and Arturo Toscanini's exciting reading with the NBC Symphony Orchestra (RCA Gold Seal).

The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of the problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books) is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information. A. Hyatt King's *Mozart Wind and String Concertos*, in the series of BBC Music Guides (University of Washington paperback), contains a fairly extensive discussion of the Fifth Violin Concerto. It is possible to study Mozart's own scores of the violin concertos in a facsimile edition, edited and with an introduction by Gabrial Banat, of all five concertos (Raven Press). The Violin Concerto No. 5 can, of course, be found as part of sets containing the

complete string concertos of Mozart. Isaac Stern's readings appear on two CBS discs with George Szell and Alexander Schneider conducting the Cleveland Orchestra and the English Chamber Orchestra, respectively. (Concerto No. 5 is also available on a single CD with No. 4.) Josef Suk's three-disc set with Libor Hlaváček and the Prague Chamber Orchestra (Eurodisc) contains a number of smaller works in addition to the five authentic concertos and two spurious ones. Among other releases that offer special pleasure: Cho-Liang Lin with Raymond Leppard and the English Chamber Orchestra (CBS Masterworks); Oscar Shumsky with Yan-Pascal Tortelier and the Scottish Chamber Orchestra (Nimbus, with the Concerto No. 4); and, at an incredibly low price on a super-budget label, Takako Nishizaki with Stephen Gunzenhauser and the Cappella Istropolitana (Naxos, with Concerto No. 3 and some smaller works).

The best biography of the multi-talented Saint-Saëns is James Harding's *Saint-Saëns and his Circle*, which is currently out of print in this country, though it may still be available in England, where it was originally published. Martin Cooper's *French Music from the Death of Berlioz to the Death of Fauré* (Oxford paperback) also provides some information. Han-Na Chang has recorded the A minor cello concerto with Mstislav Rostropovich and the London Symphony Orchestra (EMI, with Tchaikovsky's *Rococo* Variations, Fauré's *Élégie*, and Bruch's *Kol Nidre*). Yo-Yo Ma's recording of the Saint-Saëns First Cello Concerto with Lorin Maazel and the Orchestre National de France is coupled with the Cello Concerto of Lalo (CBS). Mstislav Rostropovich has recorded the Saint-Saëns as soloist with the London Philharmonic Orchestra under Carlo Maria Giulini (Angel, with the Dvořák concerto).

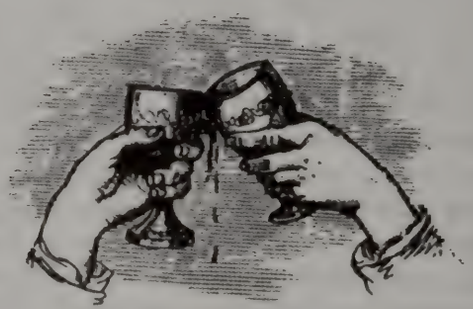
There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's; currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham also contributed the Dvořák article to The New Grove; this has been reprinted in *The New Grove Late Romantic Masters* (Norton paperback, containing the complete New Grove articles on Bruckner, Brahms, Dvořák, and Wolf). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) is an enthusiastic brief survey of his life and works. Some of the best recent research on Dvořák, along with first English translations of important sources previously available only in Czech, can be found in *Dvořák and his World*, edited by Michael Beckerman (Princeton).

Several current recordings of the Opus 11 Romance in F minor couple it with Dvořak's infrequently heard violin concerto: Josef Suk with the Czech Philharmonic under Karel Ančerl (Supraphon), Kyung-Wha Chung with the Philadelphia Orchestra conducted by Riccardo Muti (Angel), Itzhak Perlman with the London Philharmonic conducted by Daniel Barenboim (EMI), and Midori with the New York Philharmonic conducted by Zubin Mehta (CBS). Ruggiero Ricci's performance with the St. Louis Symphony Orchestra under the direction of Walter Susskind is part of an inexpensive set containing all of Dvořák's works for solo instrument and orchestra (Vox Box). The only recording of Oskar Morawetz's arrangement of the E minor Slavonic Dance for violin and cello with orchestra is to be found on the Boston Symphony recording documenting its December 1993 all-Dvořák concert in Prague; Seiji Ozawa conducts, and the soloists are Itzhak Perlman and Yo-Yo Ma (Sony Classical, in both audio and video formats). Arthur Fiedler recorded the *Carnival* Overture with the Boston Symphony Orchestra as a filler on his recording of the *New World* Symphony (RCA). There is only one currently available recording that puts the three "Nature, Life, and Love" overtures together, Vernon Handley's reading with the Ulster Orchestra (Chandos, also including the *Scherzo capriccioso*, Opus 66). George Szell's recording with the Cleveland Orchestra has been reissued on compact disc (CBS, coupled with some of Dvořák's Slavonic Dances and music by Smetana).

—S.L.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

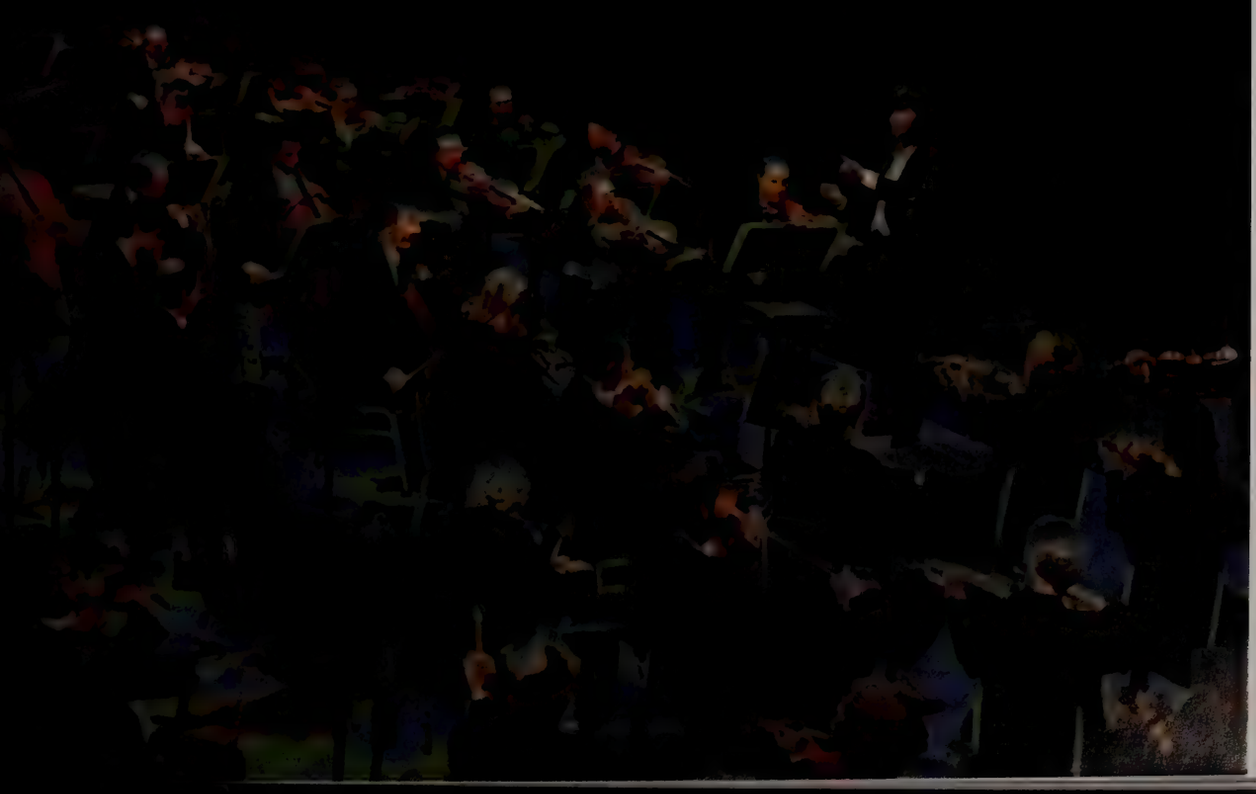
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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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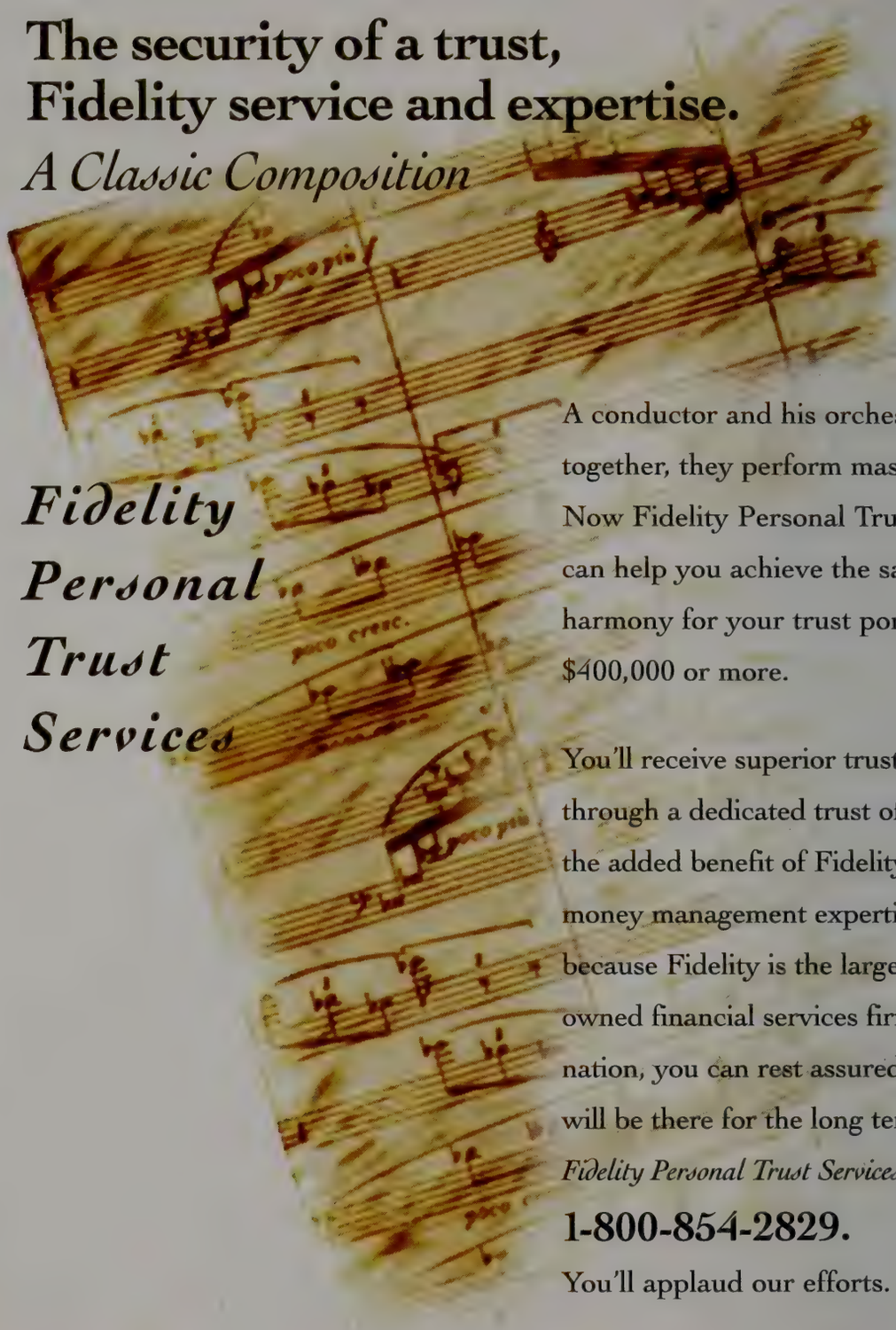
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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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"Runnin' Wild": Keith Lockhart's First Recording with the Boston Pops Orchestra



Available in record stores October 15—the first recording by Keith Lockhart and the Boston Pops Orchestra under their new contract with RCA Victor. Entitled "Runnin' Wild," the album pays tribute to Glenn Miller and features sixteen of the bandleader's best-known hits, including "In the Mood," "Moonlight Serenade," "A String of Pearls," "Tuxedo Junction," "My Blue Heaven," and the title track. Joining Mr. Lockhart and the orchestra are The King's Singers and John Pizzarelli, who perform "Chattanooga Choo-Choo," "(I've Got a Gal in) Kalamazoo," and "Serenade in Blue." Mr. Pizzarelli is also the vocal soloist for "The Nearness of You" and "A Nightingale Sang in Berkeley Square." Recorded at Symphony Hall last spring, the album was produced by six-time Grammy-winner Jay David Saks and will be released in both compact disc and cassette formats. With this recording contract, the Boston Pops Orchestra has returned to producing albums with its original label, RCA, for which Arthur Fiedler made many hit recordings.

Art in Support of Art

At the beginning of the season, as Symphony Hall resounds again with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season open with paintings by David D. Howlett, on display through November 5. Architectural details provide the theme of this exhibition, which is entitled "Freshpaint." Howlett shows adornments on ordinary buildings and notable churches in New England and Puerto Rico both in and out of focus, with light and perspective playing important parts in creating the images. Clear, often luminous colors, bold brush strokes, and heavily impastoed surfaces are the hallmark of his style. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

BSO Members in Concert

BSO violinists Tatiana Dimitriades and Victor Romanul, violist Edward Gazouleas, and cellist Ronald Feldman perform Verdi's String Quartet in E minor and David Kechley's *The Funky Chicken* as part of a Boston Conservatory Chamber Ensemble concert also including music of Beethoven and Bartók on Sunday, September 29, at 4 p.m. at the First and Second Church, 66 Marlborough Street. Tickets are $10 general admission ($7 students and seniors). For more information call (617) 536-3063.

Ronald Feldman conducts the Berkshire Symphony Orchestra in Robert Suderburg's Percussion Concerto with soloist Michael Bookspan and Sibelius's Symphony No. 1 on Saturday, October 12, at 8 p.m. at Chapin Hall at Williams College, and on Sunday, October 13, at 4 p.m. at Seiji Ozawa Hall at Tanglewood. For more information call (413) 597-2736.

Under the direction of BSO violist Mark Ludwig, the Richmond Performance Series in western Massachusetts opens its 1996-97 season on Sunday, October 20, at 3 p.m. at the Stockbridge Congregational Church, with a pre-concert demonstration and talk at 2 p.m. The performers are the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—joined by BSO assistant principal oboist Keisuke Wakao. The program includes Haydn's string quartet in G, Opus 64, No. 4, Britten's *Phantasy*, Opus 2, for oboe, violin, viola, and cello, Berthold Goldschmidt's String Quartet No. 1, and Mozart's Quartet in F for oboe and strings, K.370. For more information call (413) 698-2837.

The Hawthorne String Quartet also performs on Monday, November 4, at 8 p.m. at the Longy School of Music, 1 Follen Street,



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in Cambridge. The program includes Haydn's G major quartet, Opus 64, No. 4, the Fantasy and Fugue of Gideon Klein, Goldschmidt's Quartet No. 1, and Viktor Ullmann's String Quartet No. 3. For more information call (617) 876-0956.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Crescendo Events for 1996-97

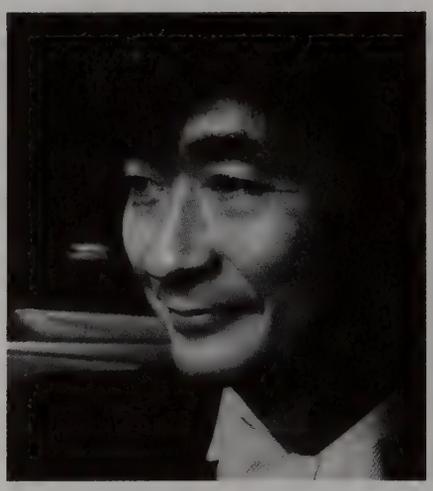
Crescendo, the volunteer network of young, diverse professionals affiliated with the Boston Symphony Orchestra, seeks to introduce a new audience to the orchestra in a relaxed, social atmosphere. Whether you have attended past events or are just discovering Crescendo, you are invited to take advantage of this special opportunity. Crescendo patrons (predominantly ages 25-45) have a common interest in great music, fine dining, and enjoyable company.

Each Crescendo event includes a BSO or Boston Pops concert and a pre-concert reception at one of Boston's social or cultural venues. These receptions feature a guest speaker from the BSO family, such as Boston Pops Conductor Keith Lockhart or BSO Musicologist and Program Annotator Steven Ledbetter, who provide background information on the program, the composers represented, or the evening's soloist. Upcoming Crescendo events are scheduled for Tuesday, November 5, and Friday, December 13. For more information about Crescendo's 1996-97 social schedule and ticket prices, please call the Volunteer Office at (617) 638-9390.

Supper Concerts at Symphony Hall

Enhance your evening at Symphony with a BSO Supper Concert, a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open at 5:30 p.m. for à la carte cocktails and conversation. The repertoire for Supper Concerts consists of chamber music by the composers whose symphonic works are featured in that evening's BSO concert. Upcoming Supper Concerts will feature music of Britten and Mozart (Thursday, October 17, and Saturday, October 19) and music of Bartók and Brahms (Thursday, October 31, and Tuesday, November 5). These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets are priced at $24 per person and are available at the Symphony Hall Box Office, by mail, or by calling SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by phone. For further information call (617) 638-9328.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

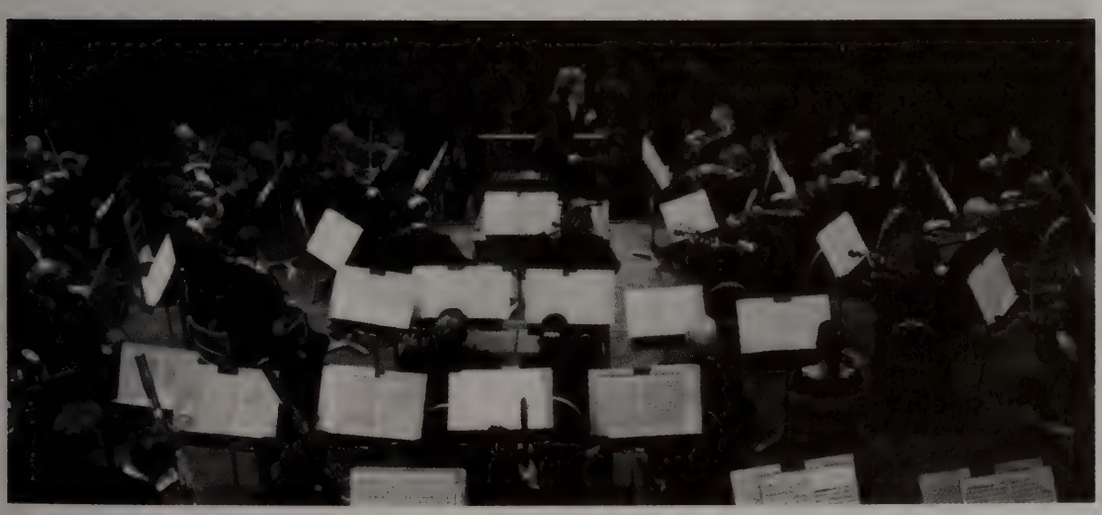
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first profes-

sional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has recently issued "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
‡Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger



A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 116th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fourth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Sixteenth Season, 1996-97

Friday, September 27, at 8
Saturday, September 28, at 8
Tuesday, October 1, at 8

SEIJI OZAWA conducting

MACMILLAN — *Veni, Veni, Emmanuel*, Concerto for Percussion and Orchestra

Introit–Advent
Heartbeats
Dance–Hocket
Transition: Sequence I
Gaude, gaude
Transition: Sequence II
Coda–Easter

EVELYN GLENNIE

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*

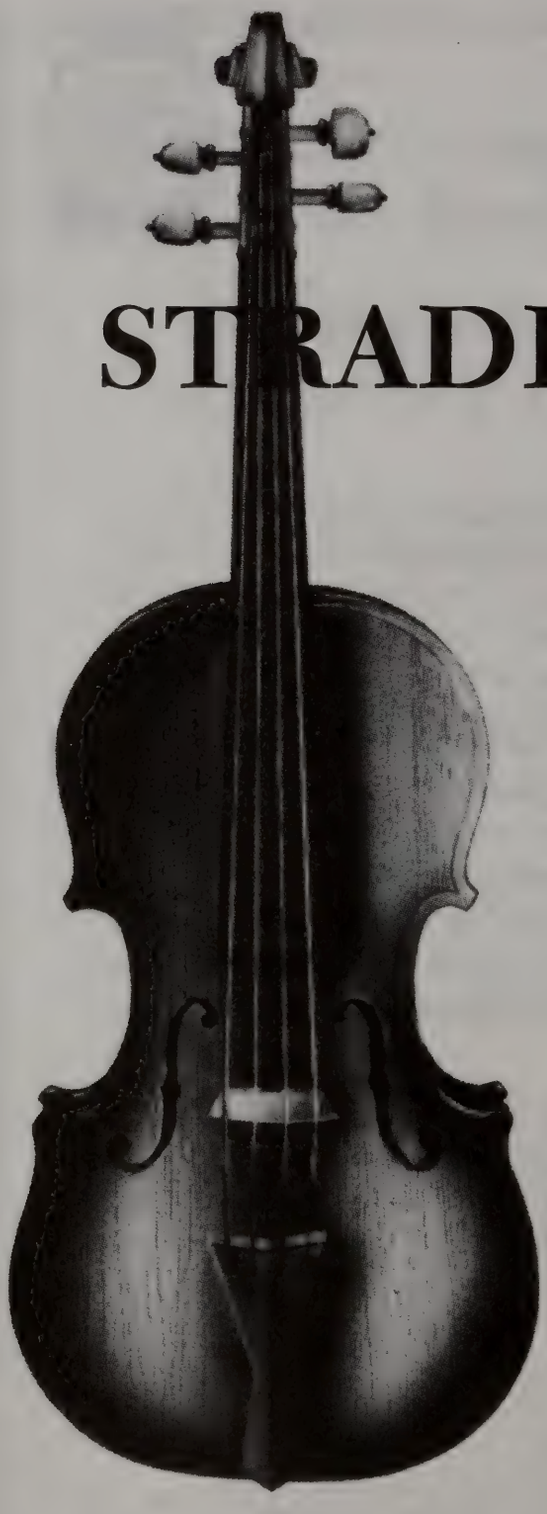
Andante – Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

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Beuningen, Rotterdam,
The Netherlands

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Contemporáneo
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Helsinki, Finland

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Tokyo, Japan

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Switzerland

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London, England

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Kawasaki, Japan

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Museum
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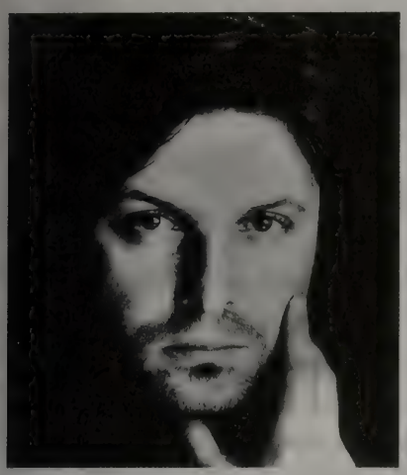
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Veni, Veni, Emmanuel, Concerto for Percussion and Orchestra



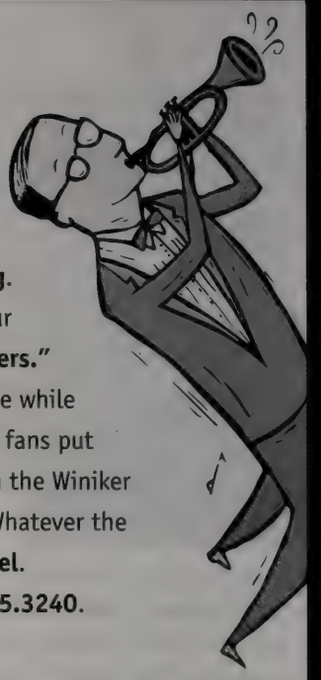
James MacMillan was born on July 16, 1959, at Kil winning in Ayrshire, Scotland, and currently lives in Glasgow. He composed his percussion concerto Veni, Veni, Emmanuel *for Evelyn Glennie in 1992. The first performance took place on August 10, 1992, at a BBC Henry Wood Promenade Concert at London's Royal Albert Hall; Evelyn Glennie was soloist with Jukka-Pekka Saraste conducting the Scottish Chamber Orchestra. The United States premiere took place on March 3, 1994, in Washington, D.C., with Glennie again as soloist, this time with the National Symphony Orchestra led by Mstislav Rostropovich. It is the first work by MacMillan to be performed by the Boston Symphony Orchestra. The orchestral part calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons (second doubling contrabassoon), two horns, two trumpets, trombone, bass trombone, timpani, and strings. The solo percussion part calls for two tam-tams (one large), vibraphone, two bongos, two congas, six tom-toms, two timbales, pedal bass drum, six Javanese gongs, six temple blocks, log drum, two wood blocks, two cowbells, marimba (five-octave), two mark trees, large cymbal, sizzle cymbal, and tubular bells. In addition, as the score notes, "The orchestral players all play bells (of any sort) or, alternatively, two pieces of loud clanging metal at the end of the concerto." The work is approximately twenty-six minutes in length.*

James MacMillan has become, in recent years, one of the most frequently performed of young British composers, and the work that has been heard most often by far is *Veni, Veni, Emmanuel*. One of the reasons it makes an excellent introduction to MacMillan's work is that, in being based on a universally familiar melody, it gives audiences an immediate thread to follow in the unfolding of the piece. And, having been written for an extraordinary soloist—quite possibly the world's only full-time percussion soloist—Evelyn Glennie, it rings with color in ways that immediately attract attention.

MacMillan was already composing as a child; by the age of ten he had produced some small piano pieces and some orchestral music. From 1977 to 1981 he studied music at Edinburgh University, where the musicologist Rita McAllister introduced him to Stravinsky, Webern, Messiaen, and the Russian composers of this century, most notably Shostakovitch. He undertook post-graduate studies in composition with John Casken at Durham University and then, in 1983, returned to his native Ayrshire as a teacher. At this time he started playing and singing Scottish and Irish folk music, which became a source for some of his later music. In 1986 he took up the post of lecturer at Manchester University, receiving the Ph.D. in composition from Durham the following year. Again he returned to Scotland, where, in addition to composing a considerable amount of music, he also became very much involved in educational work with the Scottish Chamber Orchestra, including projects in the schools and work in communities that had little opportunity to hear contemporary music. In 1989 he became composer-in-residence at the St. Magnus Festival in Orkney, where he was associated with Peter Maxwell Davies, also well-known for his interest in education and music for young people. He taught a composer's course with Maxwell Davies on Hoy that year.

Despite his academic training, MacMillan has in the last decade distanced himself from the traditions of the academy (which mostly means from serial or twelve-tone techniques) and chosen to write in a more direct and accessible style. Much of his music has reflected political interests—particularly Scottish nationalism—as well as

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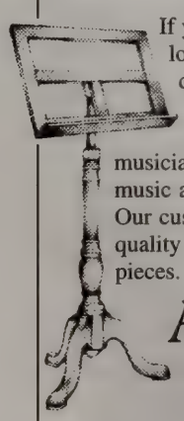
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the religious background in which he was raised, Roman Catholicism. His 1988 music-theater work *Busqueda*, based on texts from the Latin Mass and poems by Argentine "mothers of the disappeared"—premiered in Edinburgh in 1988 with actress Diana Rigg as the speaker—is a case in point. Another, as the composer explains in his note below, is *Veni, Veni, Emmanuel*. Since that time he has composed works for orchestra, a piano concerto, pieces for many types of ensemble, for chorus, and for solo piano, and he has been working since 1992 on an opera, *Inés de Castro*, based on the play by John Clifford.

—Steven Ledbetter

The following commentary on Veni, Veni, Emmanuel *was written by the composer for the work's recording on the Catalyst label*:

Veni, Veni, Emmanuel is in one continuous movement. Dedicated to my parents, it is based on the Advent plainsong of the same name and was started on the 1st Sunday in Advent 1991 and completed on Easter Sunday 1992. These two liturgical dates are important, as will be explained below. On one level the work is purely abstract, in that all the musical material is drawn from the 15th-century French Advent plainchant. On another level it is a musical exploration of the theology behind the Advent message.

In the work soloist and orchestra converse throughout as two equal partners, using a wide range of percussion instruments, covering tuned, untuned, skin, metal, and wood sounds. Much of the music is fast and, although seamless, can be divided into a five-sectioned arch. It begins with a bold, fanfare-like "overture" in which the soloist presents all the instrument types used throughout. When the soloist moves to gongs and unpitched metal and wood, the music melts into the main meat of the first section—music of a more brittle, knotty quality, propelled forward by various pulse rates evoking an ever-changing heartbeat.

Advanced by drums and carried through a metrical modulation, the music is thrown forward into the second section, which is characterized by fast "hocketing" of chords between one side of the orchestra and the other. Eventually the music winds down to a slow central section which pits cadenza-like expressivity on the marimba against a floating tranquillity in the orchestra, which hardly ever rises above *ppp*. Over and over

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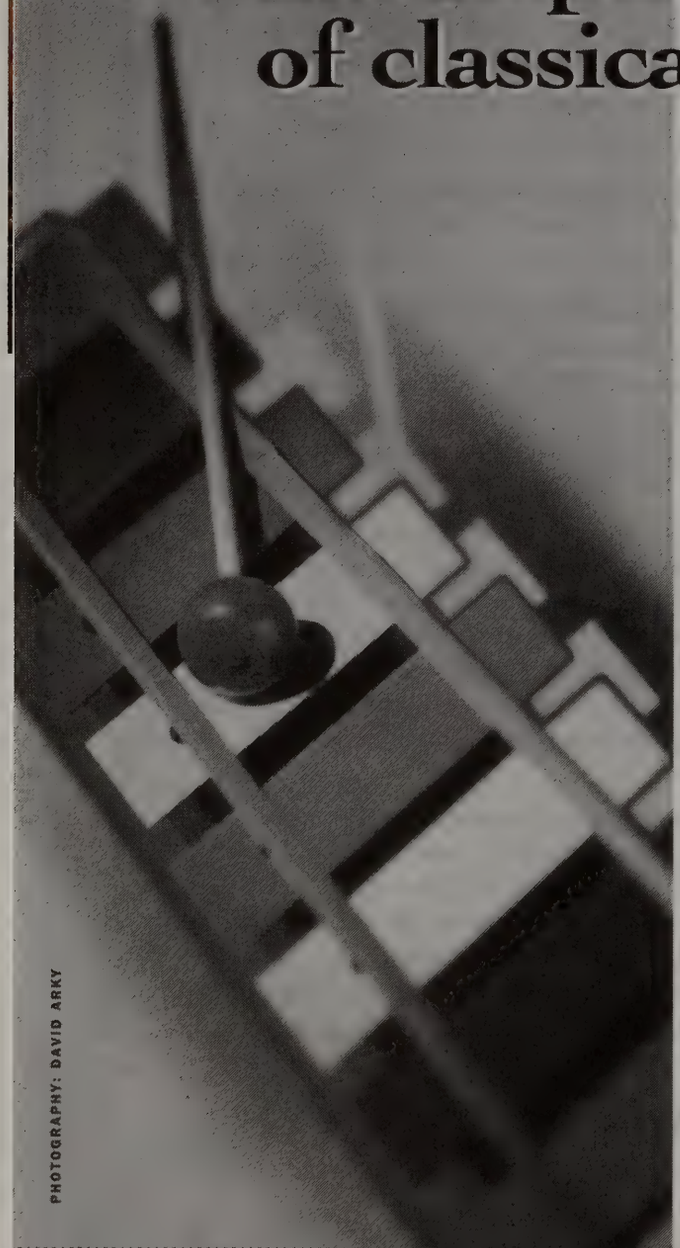
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again the orchestra repeats the four chords that accompany the words "Gaude, gaude" ["rejoice, rejoice"] from the plainsong's refrain. They are layered in different instrumental combinations and in different speeds, evoking a huge, distant congregation murmuring a calm prayer in many voices.

A huge pedal crescendo in E-flat provides a transition to section four, in which material from the "hocket" section is reintroduced under a virtuoso vibraphone solo. Gradually one becomes aware of the original tune floating slowly behind all the surface activity. The climax of the work presents the plainsong as a chorale followed by the opening fanfares, providing a backdrop for an energetic drum cadenza. In the final coda the all-pervasive heartbeats are emphatically pounded out on drums and timpani as the music reaches an unexpected conclusion.

The heartbeats that permeate the whole piece offer a clue to the human presence of Christ. Advent texts proclaim the promised day of liberation from fear, anguish, and oppression, and this work is an attempt to mirror this in music, finding its initial inspiration in *Luke* 21:

> There will be signs in the sun and in the mood and among the stars; on earth nations in agony, bewildered by the clamor of the ocean and its waves; men dying of fear as they await what menaces the worlds, for the powers of heaven will be shaken. And they will see the Son of Man coming in a cloud with power and great glory. When these things begin to take place, stand erect, hold your heads high, because your liberation is near at hand.

At the very end of the piece the music takes a liturgical detour from Advent to Easter —right into the Gloria of the Easter Vigil in fact—as if the proclamation of liberation finds embodiment in the Risen Christ.

—James MacMillan

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Franz Schubert
Symphony in C, D.944, *The Great*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828 the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on March 21, 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on January 11, 1851. It came to Boston on October 6, 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion! More professional performances followed, the Germania Orchestra playing the work on January 8, 1853, and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel brought the work into the Boston Symphony's repertory on January 13 and 14, 1882, during the orchestra's first season. The orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, Sir Colin Davis, Erich Leinsdorf (the most recent Tanglewood performance, in July 1982), Kurt Masur, Jesús López-Cobos, Seiji Ozawa, Kurt Sanderling, and Simon Rattle (the most recent subscription performances, in January 1994). The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombones, timpani, and strings.

When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn, and he was able to use it to say things that were fresh and characteristic of him alone from a very early age. He had finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he had completed two more. The Fourth

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and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony. Yet it was not for want of trying! He made extensive sketches for other symphonies, and he completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not finished, many of them sketched out on a grand scale.* Part of the change, no doubt, came from Schubert's emotional maturing (he was, after all, just twenty-one years old in 1818) and from a desire to express deeper and more intense feelings in his music. Part of it surely resulted from the overwhelming example of Beethoven, who had redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony; many of his attempts evidently

*One of these, a planned symphony in E, is so extensively drafted that it has been completed by other hands on more than one occasion. Mendelssohn, Sullivan, and Brahms all considered the possibility of completing it. John Francis Barnett, an English composer, actually did so in 1863, as did Felix Weingartner, the Austrian conductor and composer, in 1934. In 1977, Brian Newbould made a far more satisfactory edition (and followed it up with completions of numerous other Schubert symphonic sketches and a "Tenth Symphony"). Newbould's versions are very much worth hearing (they have been recorded), though the listener must keep in mind that they are only hypothetical final versions of works that Schubert chose—for whatever reason—not to finish.



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did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.* Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my sym-

*The question of proper number for the *Great* C major symphony is a vexing one. By the time the Schubert symphonies first came to be published, it was known that he had composed six early symphonies; about those we have no problem. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to rechristen the latter work "No 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E that had been completed by other hands, but this seems unwise, since Schubert himself never considered it to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns, renumbering the *Unfinished* as "No. 7" and the C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches has led some performers to call the C major symphony "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. For the sake of our own sanity, and perhaps yours, we now use only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.

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phony" to the Vienna Philharmonic Society in October 1826, though it was never publicly performed. The 1828 date written on the manuscript of the *Great* C major symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major smphony is, in fact, the work that Schubert composed in Gastein. It was never "lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, to be discussed below. This probably took place months or even years after the original work of composition. It seems most likely, then, that Schubert added the date "March 1828" to the autograph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1829 was it seen by a musician who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schu-

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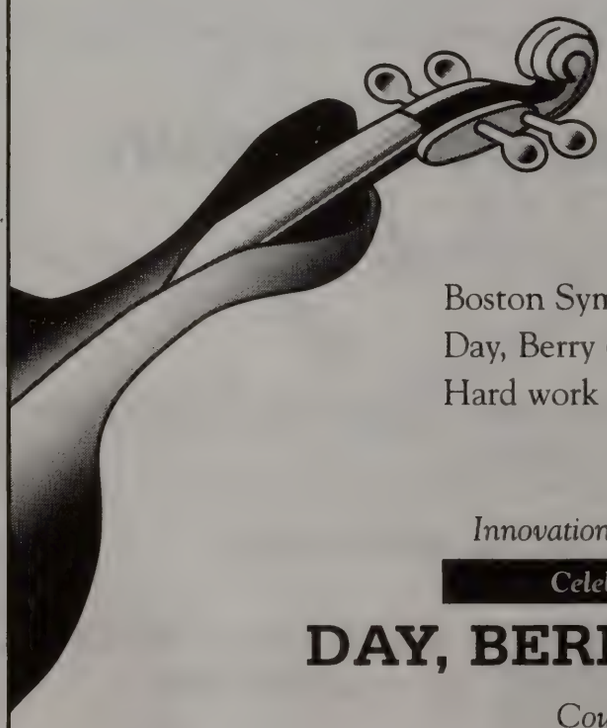
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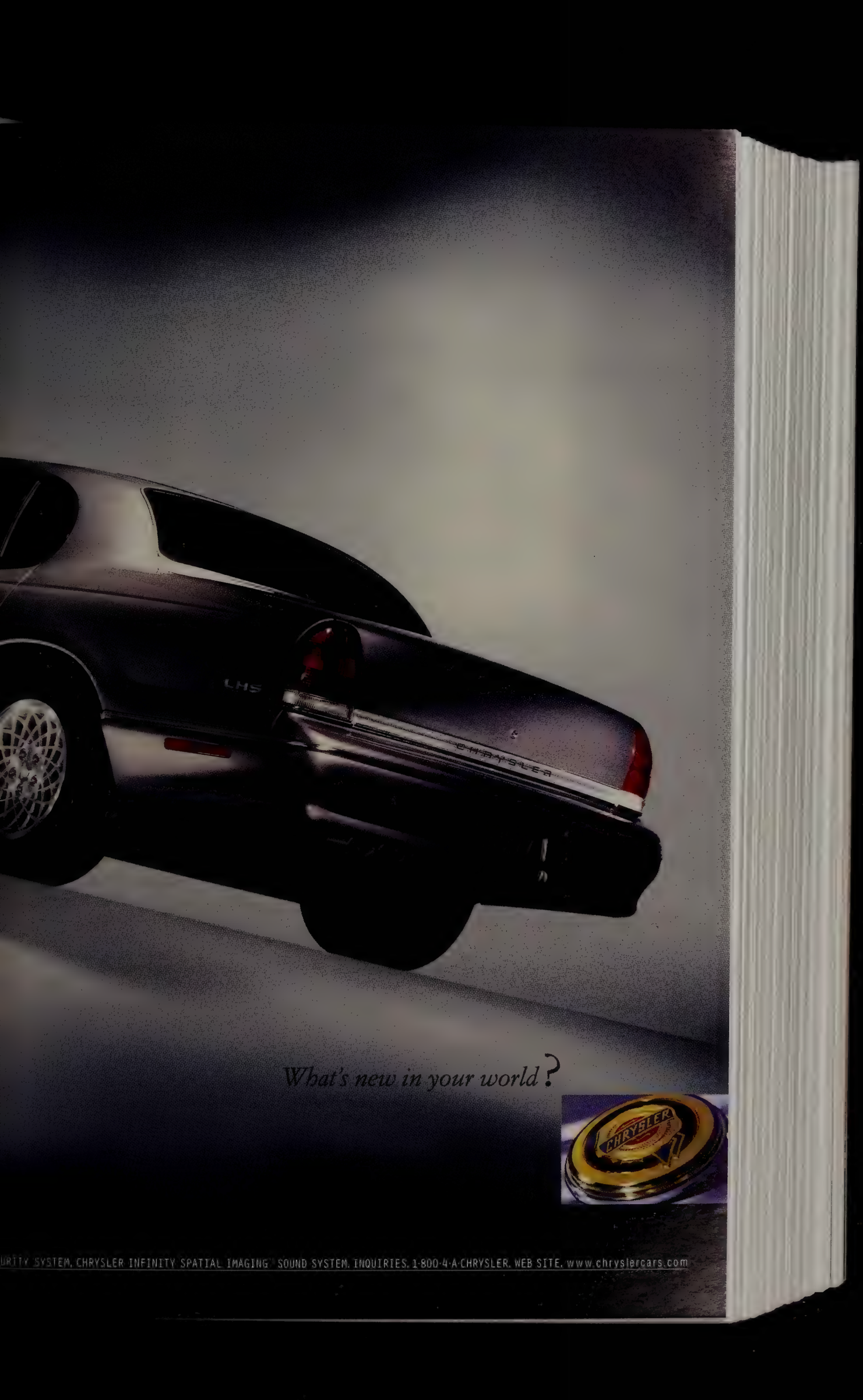
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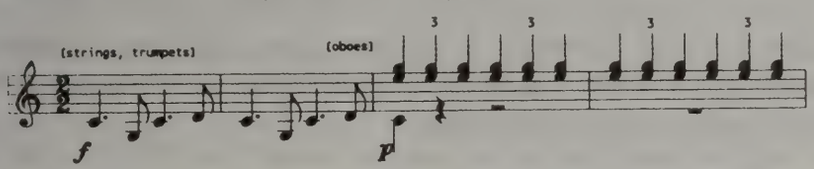
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mann hailed him at length as the greatest successor to Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:

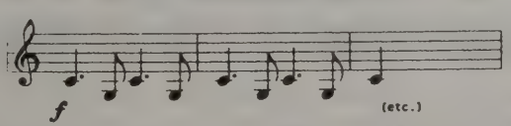
> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail. And finally, over the whole there is poured out that romanticism we know to be characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul....

Despite Schumann's well-known praise of the symphony's "heavenly length," the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic reaction: "It transports us into a world where we cannot recall ever having been before."

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over into the Allegro ma non troppo:



Schubert had composed the entire first movement using an even simpler motive:



After completing the full score, he decided to rework the theme, which meant rewriting all the hundreds of times it occurs in the first movement; this he did by scratching out the original note with a penknife at each appearance, then writing in the correction. It is astonishing what a lift that tiny change gives to the flow of the section, avoiding what might become a drearily monotonous repetition. (Possibly this was the major revision of March 1828 that justified, in the composer's mind, appending that date to the manuscript as a sign of completion.) A new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the exposition is far from over; the marchlike figure expands harmonically, almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this extraordinarily lengthy expo-

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sition (few have accepted the challenge). Schubert's development reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now *piano*, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

The second movement, in A minor, is laid out on the simplest of musical plans, ABAB, with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century. (We forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz.)

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent marchlike theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the secondary theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory. (Most scores since the first publication in 1840 have put a *diminuendo* mark under the unison final note, and some conductors have rigorously followed this nonsensical indication, making the strong final chord fade gradually into a puny silence. What Schubert actually wrote was an accent mark, but here as in many other places, he made it so big that editors have misread his intention in the manuscript.)

—S.L.



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James MacMillan's *Veni, Veni, Emmanuel* has been recorded by the artists who gave the first performance—percussionist Evelyn Glennie and the Scottish Chamber Orchestra under the direction of Jukka-Pekka Saraste (Catalyst, with four other compositions by the same composer). More of MacMillan's music, including *Busqueda*, mentioned in the program note, several other orchestral works, and the cantata *Seven Last Words from the Cross*, are also available, on two other Catalyst CDs. And two of his most important orchestral works, *The Confession of Isabel Gowdie* and *Tryst*, have been recorded by the BBC Scottish Symphony Orchestra for Koch Schwann.

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and whoever recorded his or her memories; it is called *Schubert: Memoirs by his Friends* (Da Capo). The excellent Schubert article in The New Grove

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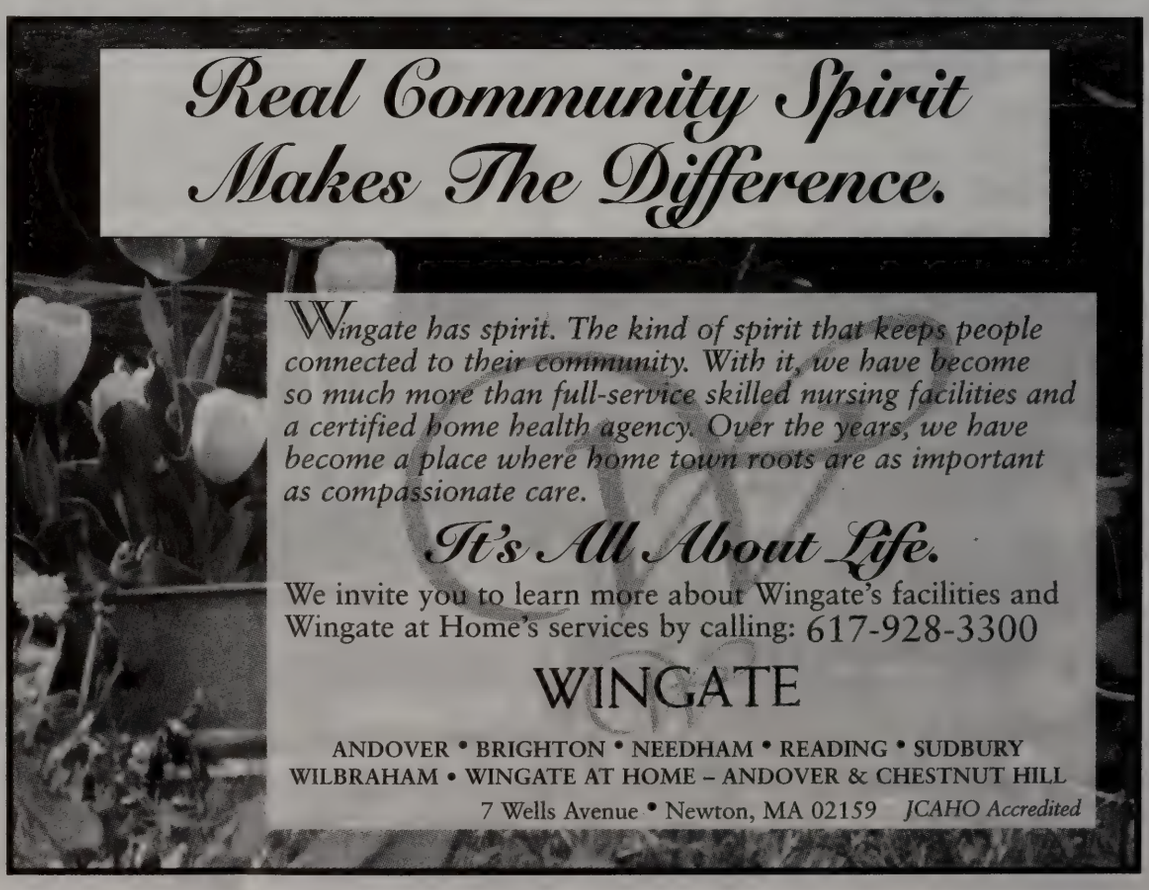
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by Brown and Eric Sams has been reprinted in paperback as *The New Grove Schubert* (Norton). The latest detailed work on Schubert's biography comes from Maynard Solomon, whose psycho-biography of Beethoven is one of the most useful—and carefully documented—of contributions to that genre. His article "Franz Schubert and the Peacocks of Benvenuto Cellini," in *19th-Century Music* for Spring 1989, attracted considerable attention for its picture of Schubert as a homosexual libertine. (No doubt Solomon will have more to say on this matter in his forthcoming biography of the composer.) This discussion has become such a hot topic in musical scholarship that an entire recent issue (Summer 1993) of the journal was devoted to the topic: "Schubert: Music, Sexuality, Culture," with four major articles and four briefer commentaries by leading scholars, covering a wide range of viewpoints. John Reed's *Schubert: The Final Years* (Faber and Faber) offered convincing circumstantial proof that the *Great* C major symphony was essentially the same work as the "lost" work of 1825, even before the new physical evidence confirmed it. The most important recent detailed findings have been reported by Michael Griffel, in his "Reappraisal of Schubert's Composition," in the April 1977 issue of the *Musical Quarterly* and in Robert Winter's evaluation of the new edition of the Deutsch thematic catalogue in *19th-Century Music* (1983). The latter journal also published an article of fundamental importance in reshaping our view of Schubert's own musical world: Otto Baba's "Schubert's Position in Viennese Musical Life" (1980), in which the author demonstrates that Schubert was neither as impoverished nor as unknown in Vienna as we have been wont to believe.

Sir Colin Davis has recorded the *Great* Symphony in C with the Boston Symphony Orchestra in a performance that is not only a splendid reading but also one of the very few that takes *all* of the repeats in this massive score (Philips), but it has not yet been reissued on CD. Two older BSO recordings are available, however, one conducted by William Steinberg (Victrola), the other by Charles Munch (RCA Silver Seal, coupled with the *Unfinished* Symphony). Arturo Toscanini's exciting performance with the NBC Symphony has been reissued with the *Unfinished* (RCA Gold Seal), while an unusual Toscanini performance with the Philadelphia Orchestra—somewhat more lyrical in character—is also available (also RCA Gold Seal). George Szell's splendid 1960 performance with the Cleveland Orchestra is available on CBS. Two distinguished older recordings have also been reissued on compact disc: a live-performance recording from 1940 with Willem Mengelberg conducting the Concertgebouw Orchestra (Philips), and a studio recording with Wilhelm Furtwängler conducting the Berlin Philharmonic (DG). Of the most recent recordings, I also like the one by Christoph von Dohnányi and the Cleveland Orchestra (Telarc). The *Great* C major symphony is naturally part of the super-complete set by the Academy of St. Martin in the Fields under the direction of Neville Marriner (Philips, six CDs), with all the completed symphonies, plus finished versions of the E major symphony and the *Unfinished*, and several remarkable late sketches that Schubert left at his death.

—S.L.

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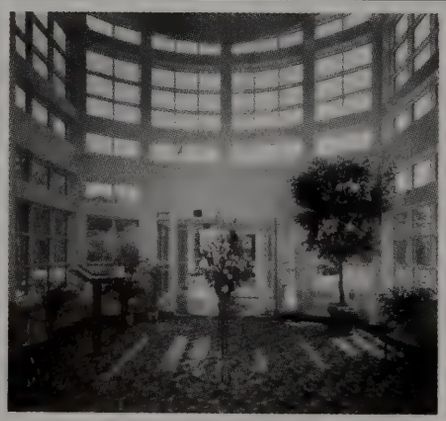
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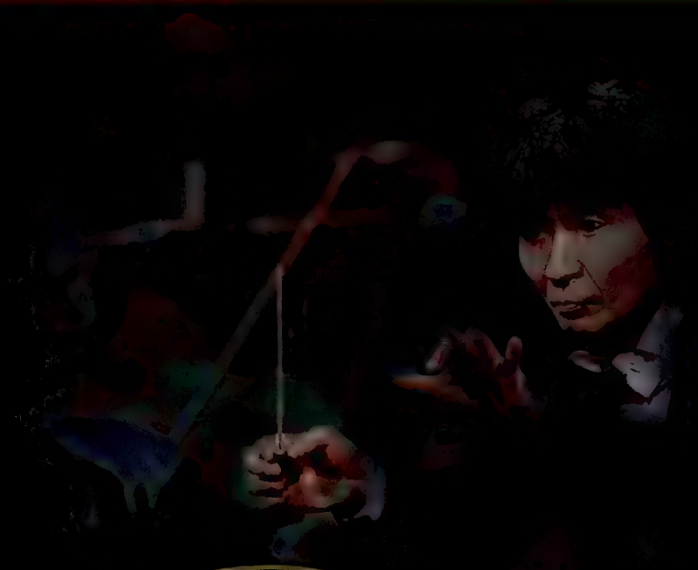
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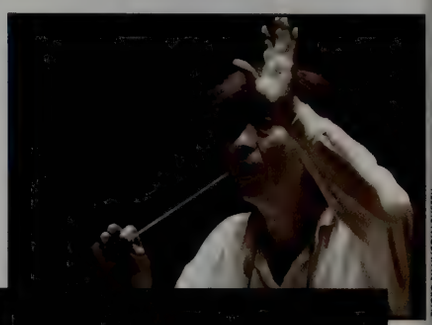


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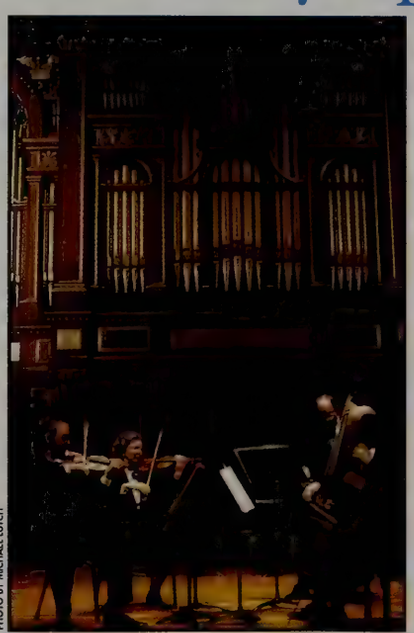


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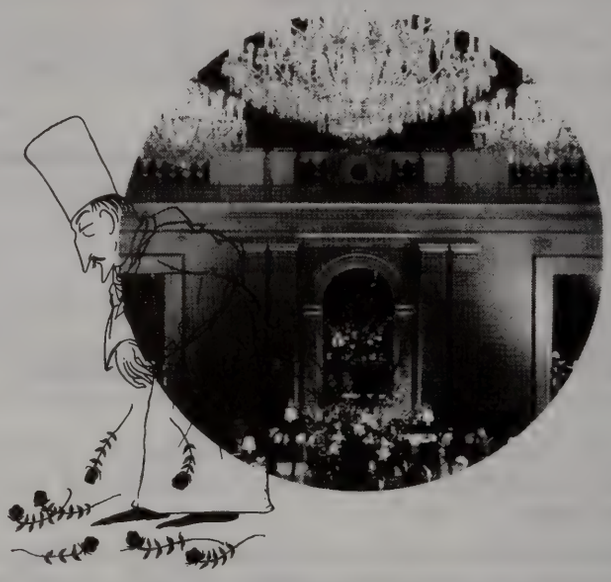
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NEXT PROGRAM. . .

Wednesday, October 2, at 7:30 (Open Rehearsal;
Pre-Rehearsal Talk at 6:30 in Symphony Hall)
Thursday, October 3, at 8
Friday, October 4, at 1:30
Saturday, October 5, at 8
Tuesday, October 8, at 8

SEIJI OZAWA conducting

BARBER — *Knoxville: Summer of 1915,* Opus 24, for soprano and orchestra

BARBARA BONNEY

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MAHLER — Symphony No. 5

Part I

Funeral March: At a measured pace
Stormy, with utmost vehemence

Part II

Scherzo: Energetic, not too fast

Part III

Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Vigorous

Samuel Barber's *Knoxville: Summer of 1915*—one of Serge Koussevitzky's last commissions as BSO music director, and premiered at Symphony Hall in 1948—is a deeply touching evocation of James Agee's prose poem describing a small child's feelings of love among the familiarity of friends and family on a warm summer night, and the child's sudden sense of the immensity of the universe. Long regarded as one of Barber's most moving works, it is a perfect vehicle for acclaimed soprano Barbara Bonney. Closing the program is the Fifth Symphony of Gustav Mahler, one of the trilogy of purely orchestral works in the middle period of his symphonic writing, a work that moves him away from the songlike symphonies of his earlier years into a new kind of symphony inspired by his study of Bach and the Beethoven quartets.

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Wednesday, October 2, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—October 3, 8-10:05
Friday 'A'—October 4, 1:30-3:35
Saturday 'B'—October 5, 8-10:05
Tuesday 'C'—October 8, 8-10:05

SEIJI OZAWA conducting
BARBARA BONNEY, soprano

BARBER	*Knoxville: Summer of 1915*
MAHLER	Symphony No. 5

Thursday 'C'—October 17, 8-10
Friday 'B'—October 18, 1:30-3:30
Saturday 'A'—October 19, 8-10

ROBERT SPANO conducting
LEON FLEISHER, piano

BRITTEN	Suite from *Death in Venice*
MOZART	Piano Concerto No. 12 in A, K.414
MENDELSSOHN	Symphony No. 4, *Italian*

Thursday, October 31, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'A'—October 31, 8-9:55
Friday 'A'—November 1, 1:30-3:25
Saturday 'B'—November 2, 8-9:55
Tuesday 'B'—November 5, 8-9:55

SIR SIMON RATTLE conducting
KRYSTIAN ZIMERMAN, piano

BRAHMS	Piano Concerto No. 1
BARTÓK	Music for Strings, Percussion, and Celesta

Wednesday, November 6, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—November 7, 8-10:05
Friday 'B'—November 8, 1:30-3:35
Saturday 'A'—November 8, 8-10:05

SIR SIMON RATTLE conducting

HAYDN	Symphony No. 90
BRUCKNER	Symphony No. 7

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $7.50 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Anne Cademenos, Associate Director of Corporate Programs, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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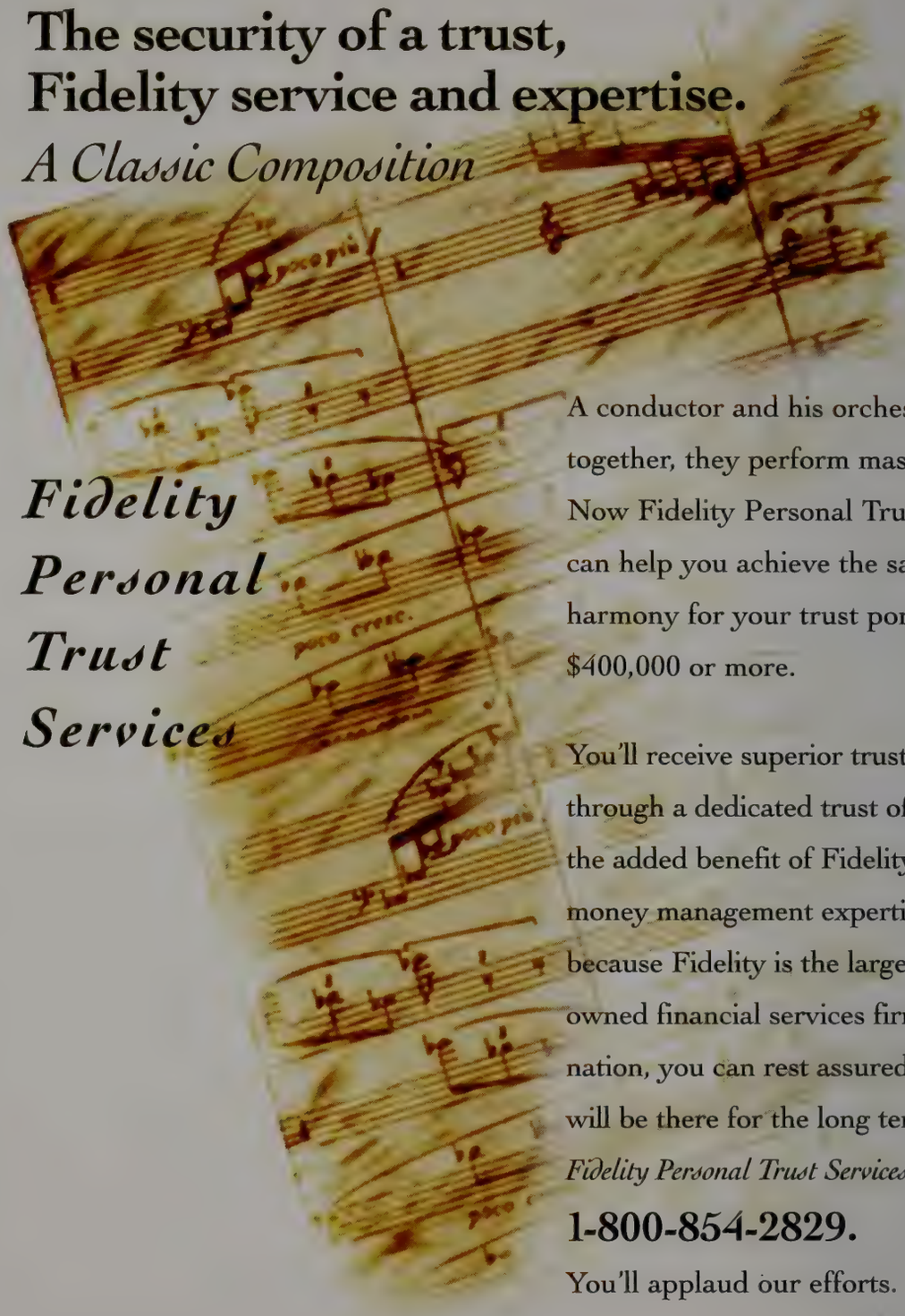
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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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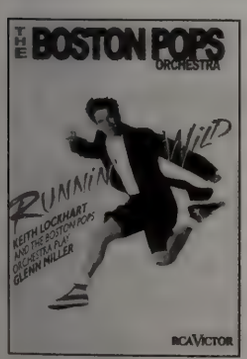
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BSO

The Fanny Peabody Mason Memorial Concert
Friday, October 4, 1996

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation, Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

"Runnin' Wild": Keith Lockhart's First Recording with the Boston Pops Orchestra



Available in record stores October 15—the first recording by Keith Lockhart and the Boston Pops Orchestra under their new contract with RCA Victor. Entitled "Runnin' Wild," the album pays tribute to Glenn Miller and features sixteen of the bandleader's best-known hits, including "In the Mood," "Moonlight Serenade," "A String of Pearls," "Tuxedo Junction," "My Blue Heaven," and the title track. Joining Mr. Lockhart and the orchestra are The King's Singers and John Pizzarelli, who perform "Chattanooga Choo-Choo," "(I've Got a Gal in) Kalamazoo," and "Serenade in Blue." Mr. Pizzarelli is also the vocal soloist for "The Nearness of You" and "A Nightingale Sang in Berkeley Square." Recorded at Symphony Hall last spring, the album was produced by six-time Grammy-winner Jay David Saks and will be released in both compact disc and cassette formats. With this recording contract, the Boston Pops Orchestra has returned to producing albums with its original label, RCA, for which Arthur Fiedler made many hit recordings.

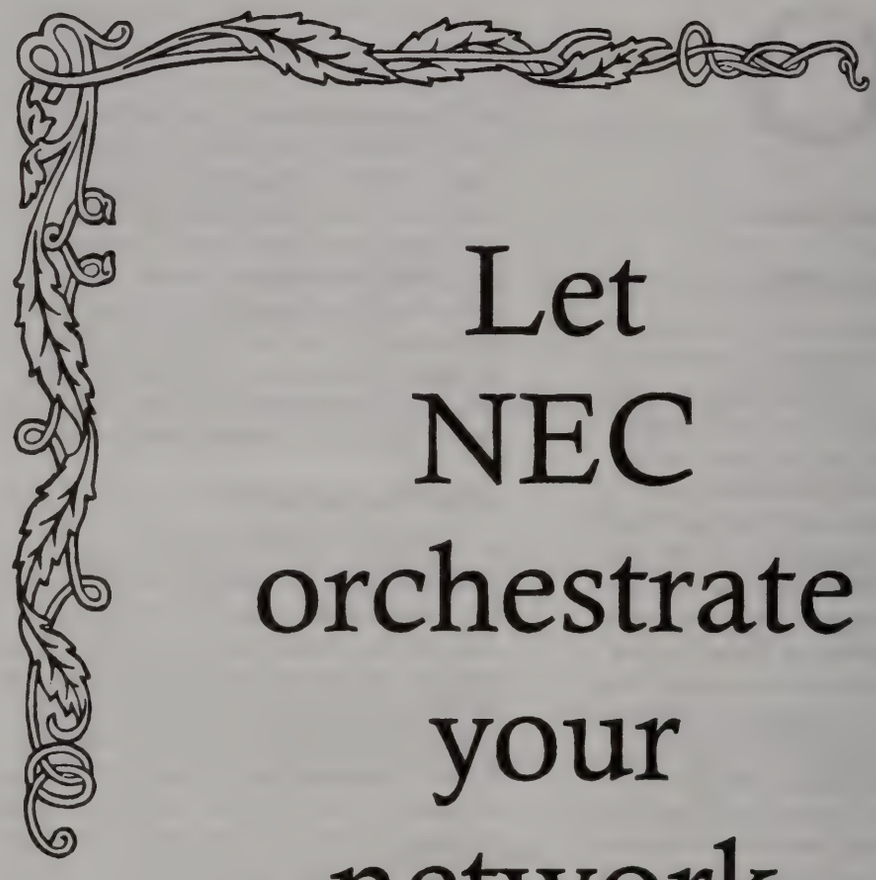
Art in Support of Art

At the beginning of the season, as Symphony Hall resounds again with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season open with paintings by David D. Howlett, on display through November 5. Architectural details provide the theme of this exhibition, which is entitled "Freshpaint." Howlett shows adornments on ordinary buildings and notable churches in New England and Puerto Rico both in and out of focus, with light and perspective playing important parts in creating the images. Clear, often luminous colors, bold brush strokes, and heavily impastoed surfaces are the hallmark of his style. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

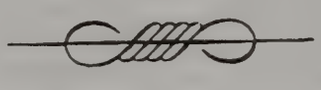
BSO Members in Concert

Ronald Feldman conducts the Berkshire Symphony Orchestra in Robert Suderburg's Percussion Concerto with soloist Michael Bookspan and Sibelius's Symphony No. 1 on Saturday, October 12, at 8 p.m. at Chapin Hall at Williams College, and on Sunday, October 13, at 4 p.m. at Seiji Ozawa Hall at Tanglewood. For more information call (413) 597-2736.

Under the direction of BSO violist Mark Ludwig, the Richmond Performance Series in western Massachusetts opens its 1996-97



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season on Sunday, October 20, at 3 p.m. at the Stockbridge Congregational Church, with a pre-concert demonstration and talk at 2 p.m. The performers are the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—joined by BSO assistant principal oboist Keisuke Wakao. The program includes Haydn's string quartet in G, Opus 64, No. 4, Britten's *Phantasy*, Opus 2, for oboe, violin, viola, and cello, Berthold Goldschmidt's String Quartet No. 1, and Mozart's Quartet in F for oboe and strings, K.370. For more information call (413) 698-2837.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble opens its 1996-97 season with a program of two piano trios—Mendelssohn's Piano Trio No. 2 in C minor, Opus 66, and Dvořák's Piano Trio in E minor, Opus 90, *Dumky*—performed by BSO violinist Tatiana Dimitriades, Mr. Miller, and pianist Randall Hodgkinson on Friday, October 25, at 8 p.m. at the Peabody Essex Museum in Salem, and on Friday, November 1, at 8 p.m. at Trinity Church in Newton Centre. Individual tickets are $20 ($17 students and seniors). Four- and five-concert subscription tickets at each location are also available. For more information call (617) 964-6553.

The Hawthorne String Quartet also performs on Monday, November 4, at 8 p.m. at the Longy School of Music, 1 Follen Street, in Cambridge. The program includes Haydn's G major quartet, Opus 64, No. 4, the Fantasy and Fugue of Gideon Klein, Goldschmidt's Quartet No. 1, and Viktor Ullmann's String Quartet No. 3. For more information call (617) 876-0956.

Crescendo Events for 1996-97

Crescendo, the volunteer network of young, diverse professionals affiliated with the Boston Symphony Orchestra, seeks to introduce a new audience to the orchestra in a relaxed, social atmosphere. Whether you have attended past events or are just discovering Crescendo, you are invited to take advantage of this special opportunity. Crescendo patrons (predominantly ages 25-45) have a common interest in great music, fine dining, and enjoyable company.

Each Crescendo event includes a BSO or Boston Pops concert and a pre-concert reception at one of Boston's social or cultural venues. These receptions feature a guest speaker from the BSO family, such as Boston Pops Conductor Keith Lockhart or BSO Musicologist and Program Annotator Steven Ledbetter, who provide background information on the program, the composers represented, or the evening's soloist. Upcoming Crescendo events are scheduled for Tuesday, November 5, and Friday, December 13. For more information about Crescendo's 1996-97 social schedule and ticket prices, please call the Volunteer Office at (617) 638-9390.

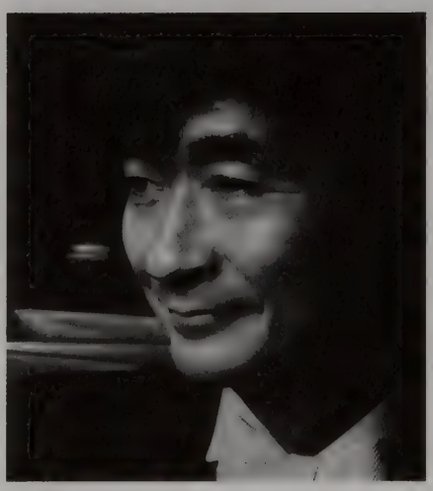
Supper Concerts at Symphony Hall

Enhance your evening at Symphony with a BSO Supper Concert, a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open at 5:30 p.m. for à la carte cocktails and conversation. The repertoire for Supper Concerts consists of chamber music by the composers whose symphonic works are featured in that evening's BSO concert. Upcoming Supper Concerts will feature music of Britten and Mozart (Thursday, October 17, and Saturday, October 19) and music of Bartók and Brahms (Thursday, October 31, and Tuesday, November 5). These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets are priced at $24 per person and are available at the Symphony Hall Box Office, by mail, or by calling SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by phone. For further information call (617) 638-9328.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first profes-

sional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has recently issued "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave
§Substitute player

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
‡Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger



A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 116th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fourth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

A Message from the President of NEC



Dear Friends,

On behalf of NEC, it is my pleasure to welcome you to this wonderful evening with the Boston Symphony Orchestra.

Music is a unique language, one that is capable of communicating without words. It is a language that inspires people to expand their personal horizons and encourages them to fulfill their dreams.

NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia and Europe as well as in North and South America since 1986, and we are particularly pleased to support this evening's performance. No matter where they perform, the Boston Symphony Orchestra, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.

I would like to thank the many people and groups who have made this evening possible and I hope all of you enjoy tonight's performance.

Hisashi Kaneko
President
NEC Corporation

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Sixteenth Season, 1996-97

Thursday, October 3, at 8
SPONSORED BY NEC
Friday, October 4, at 1:30
THE FANNY PEABODY MASON MEMORIAL CONCERT
Saturday, October 5, at 8
Tuesday, October 8, at 8

SEIJI OZAWA conducting

BARBER — *Knoxville: Summer of 1915,* Opus 24, for soprano and orchestra

BARBARA BONNEY

Text is printed on page 25.

INTERMISSION

MAHLER — Symphony No. 5

Part I

Funeral March: At a measured pace
Stormy, with utmost vehemence

Part II

Scherzo: Energetic, not too fast

Part III

Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Vigorous

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Please be sure the electronic signal on your watch or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.



He was never too tired to play hide 'n seek or to tuck you in with a story.

Now he needs someone to be there for him.

You were always Daddy's little girl. And you always will be. But now you know there's something you need to do for him. Assisted living at Carmel Terrace provides the helping hand your Dad needs on a daily basis in his own private one- or two-bedroom apartment.

At Carmel Terrace, he's free to pursue his favorite diversion, whether it's in the greenhouse, creative arts center, library, fitness and health center or country kitchen. Through our own activities program and excursions to events in the community, your Dad will meet other residents like himself who like to maintain an active lifestyle.

Mealtimes are an event in themselves, too, at Carmel Terrace. Our residents are an interesting group who enjoy getting together for delicious, home-cooked meals and lively conversation in our restaurant-style dining room.

We invite you to call (508) 879-8000 for more information and a personal tour. We'd like to show you how your Dad can live the productive life he so richly deserves.

Carmel Terrace

On the Campus of St. Patrick's Manor

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■ THE ART OF PERFORMANCE: THE MAKING OF A LEGENDARY CLASSIC.



American Ballet Theatre is recognized as one of the great dance companies of the world. (Pictured, Susan Jaffe in *Swan Lake.*)
The Movado Watch Company is proud of its long-term commitment to the arts and its role as a principal benefactor of this outstanding ballet ensemble.



The Movado Museum Watch is in the permanent collections of museums around the world.

Staatliches Museum
für angewandte Kunst
Neue Sammlung,
Munich, Germany

Museum Moderne Kunst
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Samuel Barber
Knoxville: Summer of 1915, Opus 24, for soprano and orchestra



Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York on January 23, 1981. He composed Knoxville: Summer of 1915 *in 1947 on a commission from soprano Eleanor Steber. The score bears the dedication "In Memory of my Father." The text is an autobiographical fragment by James Agee, used as the prologue to his novel "A Death in the Family." Serge Koussevitzky conducted the Boston Symphony Orchestra with Steber in the world premiere on April 9 and 10, 1948. The only BSO performance since then took place on August 18, 1984, at Tanglewood, with soprano Edith Wiens under the direction of Michael Tilson Thomas. In addition to the soprano soloist, the score calls for flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, two horns, trumpet, triangle, harp, and strings.*

One of the most striking features of Serge Koussevitzky's relationships with the composers he admired and performed over a period of years was the warm rapport that developed, the elderly conductor becoming an artistic father to many young composers. Samuel Barber was one who benefited greatly from Koussevitzky's interest. Barber wrote his first—very tentative—letter to the conductor on December 16, 1938:

> I have never sent you any scores because I have given my music to conductors whom I knew personally, also because I once read an interview in which you said that you could hardly take care of all American composers and that they must go to conductors in their own cities.

Koussevitzky was taken with the music Barber sent and began scheduling performances soon after. By November 1940 he had introduced the Overture to *The School for Scandal* to Boston audiences, following that in April 1941 with the first *Essay for Orchestra* and at Tanglewood that August with the Violin Concerto (in which Ruth Posselt, wife of the BSO's longtime concertmaster Richard Burgin, was soloist). The *Essay* was such a success that the work was played twice at the April concert!

During the war years, Barber was but one of "Koussy's boys" whom the conductor continued to follow with great interest. When Barber was called up for military service, it may have been Koussevitzky's intervention that persuaded the young composer's commanding officers that Barber could better serve his country writing music than doing clerical work for Special Services. He was transferred to the Army Air Forces and encouraged to compose. The result was the *Commando March*, performed by the BSO under Koussevitzky in October 1943. Soon after, the Army Air Forces did something absolutely unprecedented, in peace or wartime: they commissioned a symphony! The honor of giving the premiere of Barber's Second Symphony (*Airborne*) naturally fell to Koussevitzky, and the BSO broadcast of the work in March 1944 was sent to American armed forces around the world. (Despite the wide and favorable publicity the work received, Barber himself was never entirely satisfied with it. He attempted a revision in 1947, but finally, in 1968, he withdrew the work from his catalogue entirely, went to his publisher, G. Schirmer, and cheerfully destroyed the score and the orchestral parts. Following his death, though, the score was reconstructed from surviving parts and recorded, with some success.)

Koussevitzky's next Barber premiere was also his last—and arguably the finest score that Samuel Barber ever wrote. The first hint of the work comes in a telegram from Barber to the conductor on April 9, 1947:

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Koussevitzky was delighted with his first encounter with the new piece. He apparently suggested that Barber approach Eleanor Steber for the premiere, with the idea that if she liked the work, she would commission it (though, of course, it had been completed by this time). Two weeks later Barber wrote to Koussevitzky:

> Eleanor Steber is happy to commission "Knoxville: Summer of 1915" and I am glad, for I think she is the best possible choice. Of course, we both count on you to give the first performance!

After the premiere had been scheduled for the spring of 1948, Barber discovered that he had a conflicting commitment: he was supposed to be in residence at the American Academy in Rome at precisely that time. In October 1947 he wrote to Olga Koussevitzky, who for years—even before her marriage to the conductor—had served as his secretary, asking her to see if it might not be possible to advance the date of the premiere:

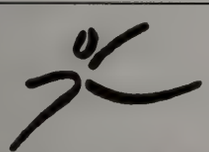
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Koussevitzky himself telegraphed his regret that the date could not be moved up. He offered the alternative of waiting until the fall of 1948; or, if Barber preferred, of offering the score to another conductor. The composer rejected both options, and the performance went ahead in his absence. But Barber wrote Koussevitzky a thank-you letter from Rome on April 26:

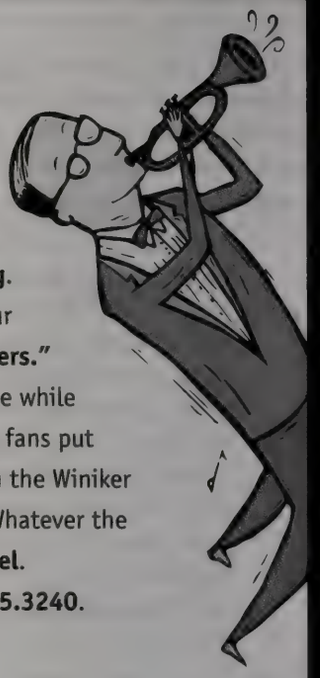
> How happy I was to have your kind cable and to know that you liked "Knoxville"; cables from Steber and Menotti told me what a wonderful performance and atmosphere you created. Now letters have come through with more details, and yesterday Menotti phoned me from London; I besieged him with questions about my work, made him talk for one hour and now I feel very au courant and he paid the bill! A thousand thanks from my heart for the interest you have taken in this work of mine; I am delighted.
>
> But a note of sadness crept in when I read the announcement of your retirement after the next season. The brilliance and importance of the twenty-five years you have given to the Boston Symphony, and to America and its composers, are unequalled and not to be repeated. We are eternally your debtors. But knowing you as I have been privileged to, I cannot feel that you will remain inactive for more than ten minutes in 1949-50 and the years thereafter.

Barber's cheerful prediction of "years" of activity remaining to Koussevitzky in his retirement was not, unfortunately, to be fulfilled; the conductor died just before the beginning of the 1951 Tanglewood season and was buried in Lenox, his spiritual home



Barber and Serge Koussevitzky in 1944

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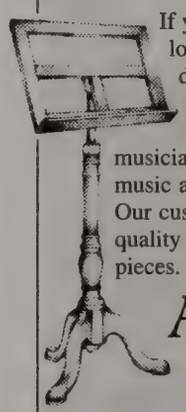
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and the location of what he considered his most significant accomplishment, the Berkshire Music Center (now the Tanglewood Music Center).

But Koussevitzky's legacy remained in the works of the young American composers he performed, of whom Samuel Barber was but one—and certainly not the least of these musical legacies is Barber's setting of James Agee's remarkable prose poem depicting a summer evening in the back yard with the whole family assembled, as seen through the eyes of a small child. The text appears, at first, to be simply the child's methodical cataloguing of all the people and things that form part of its life—a typically childlike way of establishing one's own place in the scheme of things (though in Agee's text, the language is richly evocative and anything but juvenile). The child is the poet's persona, represented in the musical score by the soprano. Like all children —like everyone of all ages, for that matter—the main item on the child's agenda is to establish its identity—who it is. The beauty of Agee's poem is that we can sense the "immortal yearnings" of this small child through a concrete listing of objects and of relatives "who quietly treat me, as one familiar and well-beloved in that home...but will not ever tell me who I am."

Barber's music, too, seems deceptively simple, yet it grows organically from a handful of ideas: the opening woodwind passage and a tiny three-note cell in the vocal line. The opening Adagio ma non troppo paints the cool summer evening with intertwining woodwinds and, soon after, a gently pulsing figure in the harp and pizzicato violas and cellos. The singer begins with a calm phrase that soon introduces a figure of three notes, a cell that serves as the basis for much of the melodic line. First heard at the words "when people sit on their porches," the rotations of the three pitches in this cell form a musical analogy to the methodical poetic "catalogue" of the child's world. A sudden Allegro agitato interrupts the calm of the night with street noises; the whole orchestra is shot through with a rhythmic three-note figure that can be seen as a new version of the basic cell. As the noise of the streetcar gradually dies away, the stillness of the night settles in and we return to the mood of the opening. A lighter Allegretto describes the family gathering on quilts in the back yard (with still another version of the basic three-note cell). The stars in the sky evoke wonder and deeper thoughts concerning these people who are all caught up in the beauty and mystery of existence. The woodwind music from the very opening returns in a much broader guise as the child blesses all the well-loved people who form its universe. The closing phrase, the final

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summation, as the child is put to bed, magnificently broadens and intensifies the melodic line. Throughout *Knoxville: Summer of 1915*, Barber's music is far more than mere illustration of a text; he has crafted a masterful score of romantic cast that grows from a handful of musical ideas and soars with rich vocal lyricism.

—Steven Ledbetter

KNOXVILLE: SUMMER OF 1915

We are talking now of summer evenings in Knoxville Tennessee in that time that I lived there so successfully disguised to myself as a child.

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.
Low on the length of lawns, a frailing of fire who breathes....
Parents on porches: rock and rock. From damp strings morning
glories hang their ancient faces.
The dry and exalted noise of the locusts from all the air at once
enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

—*James Agee*

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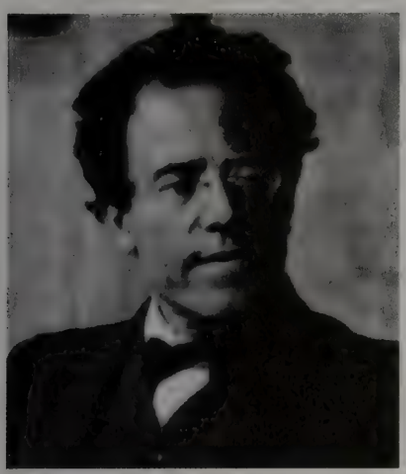
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Gustav Mahler
Symphony No. 5



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began writing his Fifth Symphony in 1901 and completed it the following year. He himself conducted the premiere in Cologne on October 18, 1904. The first American performance was given by the Cincinnati Symphony Orchestra under the direction of Frank van der Stucken on March 25, 1905. Wilhelm Gericke led the first Boston Symphony performances in February 1906, subsequent performances being given by Karl Muck, Serge Koussevitzky, Richard Burgin, Erich Leinsdorf, Michael Tilson Thomas, Joseph Silverstein, and Seiji Ozawa (including the most recent Tanglewood performance in August 1987 and the most recent subscription performances in October 1990). In addition, the Adagietto has been played separately on two occasions, under Leonard Bernstein at Tanglewood in July 1974, in memory of Serge Koussevitzky on the centennial of his birth; and under Seiji Ozawa's direction at Symphony Hall on October 16, 1990, in memory of Leonard Bernstein, who had died two days earlier. The score calls for four flutes, two piccolos, three oboes and English horn, three clarinets, D clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, cymbals, triangle, tam-tam, slapstick, glockenspiel, harp, and strings.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially the songs of the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

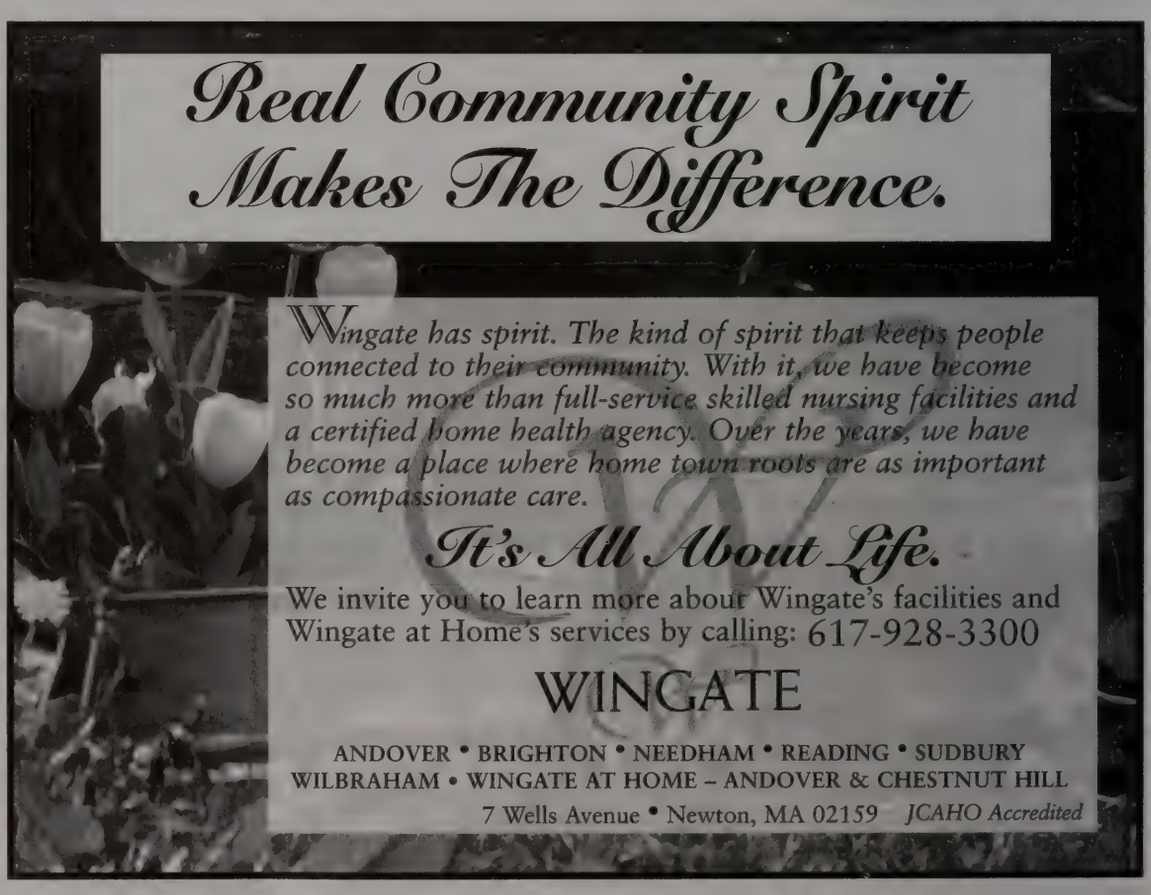
The group of three instrumental symphonies—Nos. 5, 6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another in a highly contrapuntal texture, and he more frequently uses small subsections of the orchestra—as if the entire ensemble consisted of an immensely varied series of chamber groups. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere, Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows more independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows out of it. It leads as naturally into the instrumental style of the Fifth. The novelty is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least

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those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

Mahler anticipated the contrapuntal character of the Fifth in some conversations with his friend Natalie Bauer-Lechner while recuperating, in March 1901, from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.

His illness, he decided, had been caused in large part by the strains of conducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large chalet at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901 it was ready for occupancy. Villa Mahler was situated between the forest and the water, arranged so that all the rooms had panoramic lake views. He worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, to give Mahler total silence while composing.

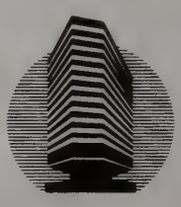


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He brought the Bach edition with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tambourgs'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony.

There were others in the household—his sister Justine; the violinist Arnold Rose, with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble) and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen*. All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.

Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on November 7 changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been studying composition with Alexander Zemlinsky. After dinner Alma and Mahler got into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By November 27 Mahler was already talking of marriage, and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by

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December 9, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.

Before Christmas they officially celebrated their engagement. When they married on March 9, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirtatious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of which he was also in charge of the Vienna Opera and later of the New York Philharmonic.

It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: This Adagietto was Gustav Mahler's declaration of love to Alma! Instead of a letter he confided it in this manuscript without a word of explanation. She understood it and replied: He should come!!! (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition



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student herself, she could be expected to be able to read the music and sense its emotional import, especially since its scoring—just strings and harp—is the sparest of any symphonic movement Mahler ever wrote.

After their wedding Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on June 9. This performance, a great success, was the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.

One unusual aspect of the Fifth—the complete absence of a text or descriptive explanation from the composer—seems to have been motivated by the unhappy reaction of the audience at the premiere of the Fourth Symphony in November 1901, when Mahler



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conducted it in Munich to almost universal ridicule and misunderstanding. The success he had achieved with the Second so recently was completely undone. He attributed the critics' lack of perception to their inability to follow an abstract musical argument. It was all the fault of Berlioz and Liszt, he said, who began writing program music (though theirs had genius, he admitted, unlike the music of some later composers) so that the "plot" of the score had become a necessary crutch to listening.

One result of this experience was Mahler's determination to avoid giving any explanation of the "meaning" or "program" of his next symphony. Even when supportive musicians asked him for some guidance, he remained silent. He expressed himself with far greater vigor on the subject at a dinner in Munich following a performance of the Second Symphony. When someone mentioned program books, Mahler is reported to have leaped upon the table and exclaimed:

> Down with program books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.

He is then reported to have raised his glass, emptied it, and cried, "*Pereat den Programmen!*" ("Let the programs perish!"). (When the Boston Symphony performed the Fifth for the first time in 1906, Philip Hale wrote in his program book essay, "Let us respect the wishes of Mr. Mahler.")

Following such an outburst, the annotator proceeds with trepidation. Still, Mahler's pique was aimed at first-time listeners whose reaction might be prejudiced one way or another by an explanation. Eventually listeners may desire some consideration of the music, especially because Mahler's music is no less expressive for all his eschewing of programs, and in some respects it is a good deal more complicated.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and a harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introductory passage. The main march theme is darkly somber, a melody related to the recently composed song *Der Tamboursg'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes with a recollection of the first song from *Kindertotenlieder*, which Mahler was almost certainly composing

*Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.

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while he worked on this movement as well. The second Trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow*.

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen*, though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with fortissimos but whispered as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a donkey. Good natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject *par excellence* in music theory, treated in a wonderfully exuberant and freewheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

—S.L.



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Samuel Barber is fortunate in having received a first-rate study of a quality that few American composers have yet enjoyed (probably only Charles Ives can match him at this point). The book is Barbara B. Heyman's *Samuel Barber: The Composer and his Music* (Oxford University paperback), which combines in one substantial volume a richly detailed, thoughtful biographical account with extensive discussion of his works, their composition, performance, and reception. The book will be the cornerstone of all future research on Barber. The only previous book devoted to Barber is Nathan Broder's *Samuel Barber* (G. Schirmer), which is still full of insights about the music composed in his early period. There are a number of splendid recordings of *Knoxville: Summer of 1915*. First, naturally, comes a 1950 version by the soprano who commissioned the work and gave the world premiere, Eleanor Steber, with William Strickland conducting the Dumbarton Oaks Orchestra (Sony Classical, with other vocal music by Barber including *Dover Beach* with Dietrich Fischer-Dieskau, the *Hermit Songs* with Leontyne Price accompanied by the composer, and *Andromache's Farewell* with soloist Martina Arroyo). Leontyne Price, one of Barber's all-time favorite sopranos, recorded *Knoxville* with the New Philharmonia Orchestra under the direction of Thomas Schippers (RCA

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Gold Seal, with two works that Barber composed especially for her, the *Hermit Songs* and two arias from *Antony and Cleopatra*). Both of these recordings are treasurable, but the version that, to my ears, most perfectly captures the childlike simplicity of the text and music is the one by Dawn Upshaw with the Orchestra of St. Luke's conducted by David Zinman (Elektra-Nonesuch, with music by John Harbison, Gian Carlo Menotti, and Igor Stravinsky).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in *The New Grove Dictionary of Music and Musicians*; this has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters*. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. A long-awaited second volume is now out in English (Oxford); the third volume has only been published in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes, with a fourth yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume is available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Seiji Ozawa and the Boston Symphony Orchestra have recorded Mahler's Fifth Symphony for Philips as part of the orchestra's complete Mahler cycle. An earlier BSO recording, under Erich Leinsdorf, has been reissued at mid-price (RCA). Herbert von Karajan's refined and intense reading with the Berlin Philharmonic has just been reissued as part of Deutsche Grammophon's "Originals" series. Georg Solti's reading with the Chicago Symphony is strongly dramatic (London), and Giuseppe Sinopoli's with the Philharmonia Orchestra emphasizes the contrast between the tragedy of the opening part and the lighter quality of the end (Deutsche Grammophon). Early and late readings by Leonard Bernstein are both available, the former with the New York Philharmonic (CBS), the latter with the Vienna Philharmonic (Deutsche Grammophon).

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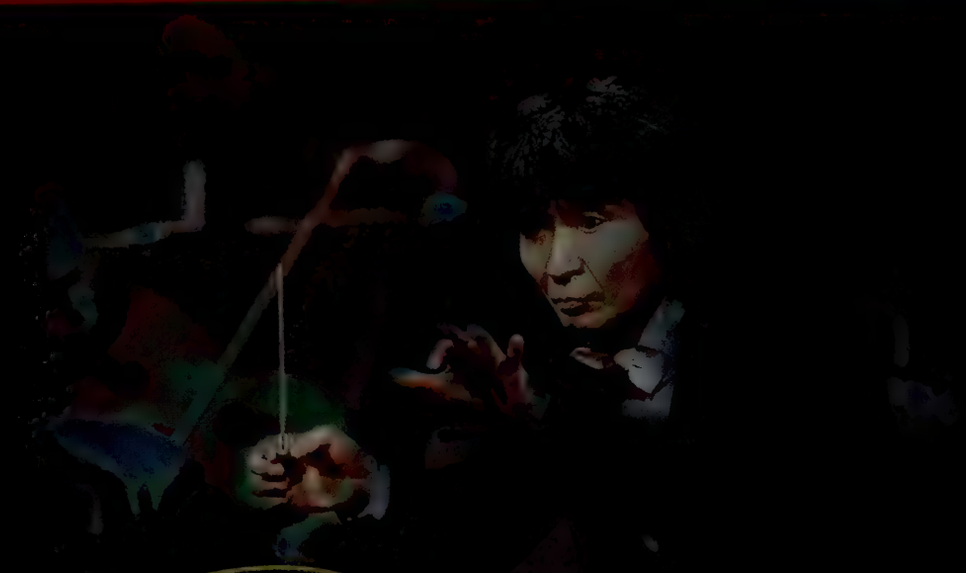
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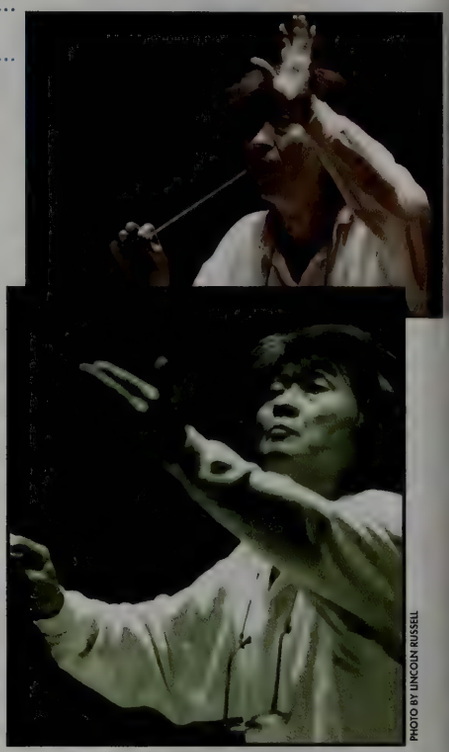


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Boston Symphony Chamber Players



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NOVEMBER 3, 1996
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STRAVINSKY 'Ragtime' for eleven instruments
FALLA Concerto for piano, flute, oboe, clarinet, violin, and cello
FRANCK Quintet in F minor for piano and strings

FEBRUARY 9, 1997
MOZART Quintet in E-flat for horn and strings, K.407
VARÈSE 'Octandre' for double bass, flute, oboe, clarinet, bassoon, horn, trumpet, and trombone
KIRCHNER Piano Trio No. 2
DVOŘÁK Trio in F minor for piano, violin, and cello, Opus 65

MARCH 16, 1997
HAYDN Piano Trio in E-flat, Hob. XV:29
FINE Partita for Winds
SCHUMANN Quintet in E-flat for piano and strings, Op. 44

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NEXT PROGRAM . . .

Thursday, October 17, at 8
Friday, October 18, at 1:30
Saturday, October 19, at 8

ROBERT SPANO conducting

BRITTEN — Suite from *Death in Venice*, Opus 88a, arranged by Steuart Bedford

- Summons to Venice
- Overture to Venice
- First Beach Scene
- Tadzio
- I love you
- Pursuit
- Second Beach Scene and Death

MOZART — Piano Concerto No. 12 in A, K.414

- Allegro
- Andante
- Allegretto

LEON FLEISHER

INTERMISSION

MENDELSSOHN — Symphony No. 4 in A, Opus 90, *Italian*

- Allegro vivace
- Andante con moto
- Con moto moderato
- Saltarello: Presto

Robert Spano, now Music Director of the Brooklyn Philharmonic and formerly a BSO assistant conductor, returns to Symphony Hall with soloist Leon Fleisher, who makes a return to the two-handed piano repertory. Together they perform Mozart's lively and delicate Piano Concerto No. 12 in A, K.414. The program opens with the American premiere of an orchestral suite drawn from Benjamin Britten's final opera, *Death in Venice*, based on the Thomas Mann story, and closes with one of Mendelssohn's most perfect works, the sun-drenched *Italian* Symphony, which reflects some of the composer's own experiences as a young man on the Grand Tour of Europe.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

Thursday 'C'—October 17, 8-10
Friday 'B'—October 18, 1:30-3:30
Saturday 'A'—October 19, 8-10

ROBERT SPANO conducting
LEON FLEISHER, piano

BRITTEN	Suite from *Death in Venice*
MOZART	Piano Concerto No. 12 in A, K.414
MENDELSSOHN	Symphony No. 4, *Italian*

Thursday, October 31, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'A'—October 31, 8-9:55
Friday 'A'—November 1, 1:30-3:25
Saturday 'B'—November 2, 8-9:55
Tuesday 'B'—November 5, 8-9:55

SIR SIMON RATTLE conducting
KRYSTIAN ZIMERMAN, piano

BRAHMS	Piano Concerto No. 1
BARTÓK	Music for Strings, Percussion, and Celesta

Wednesday, November 6, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—November 7, 8-10:05
Friday 'B'—November 8, 1:30-3:35
Saturday 'A'—November 8, 8-10:05

SIR SIMON RATTLE conducting

HAYDN	Symphony No. 90
BRUCKNER	Symphony No. 7

Thursday, November 14, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—November 14, 8-10:20
Friday 'A'—November 15, 1:30-3:50
Saturday 'B'—November 16, 8-10:20

SEIJI OZAWA conducting
YO-YO MA, cello
ROBERTA ALEXANDER, soprano
WILLIAM STONE, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Cello Concerto No. 2 in D
KIRCHNER	*Of things exactly as they are*, for chorus, soprano, baritone, and orchestra

(world premiere; commissioned by the Boston Symphony Orchestra)

HAYDN	Cello Concerto No. 1 in C
KIRCHNER	Music for Cello and Orchestra

Programs and artists subject to change.

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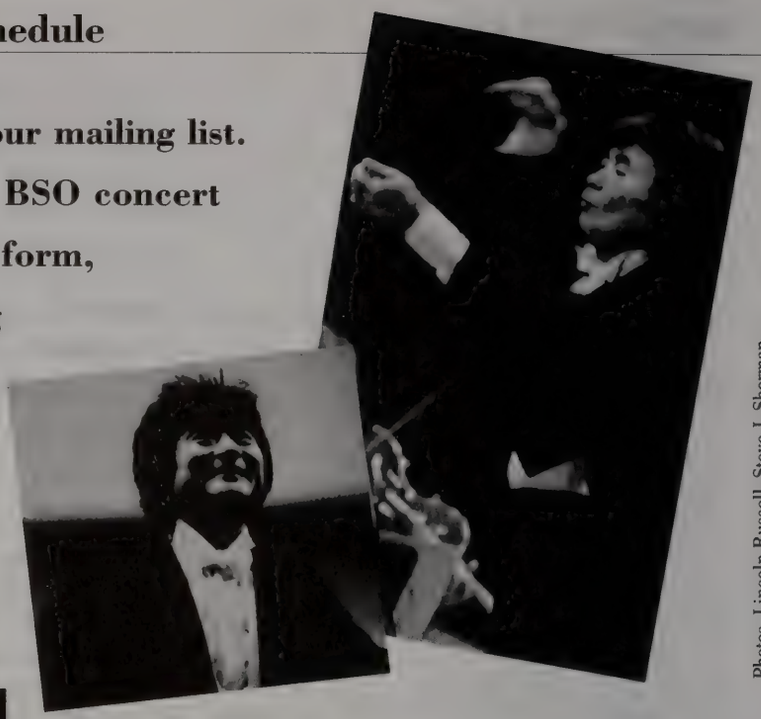
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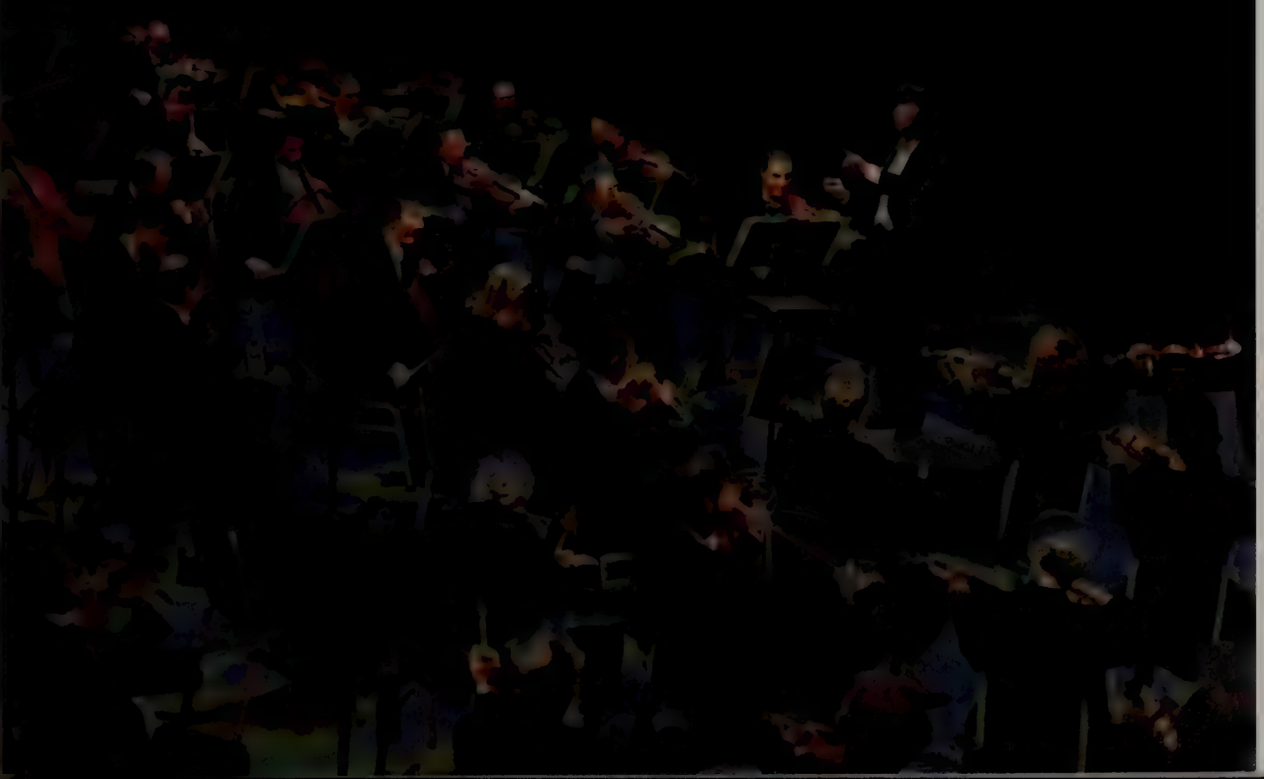
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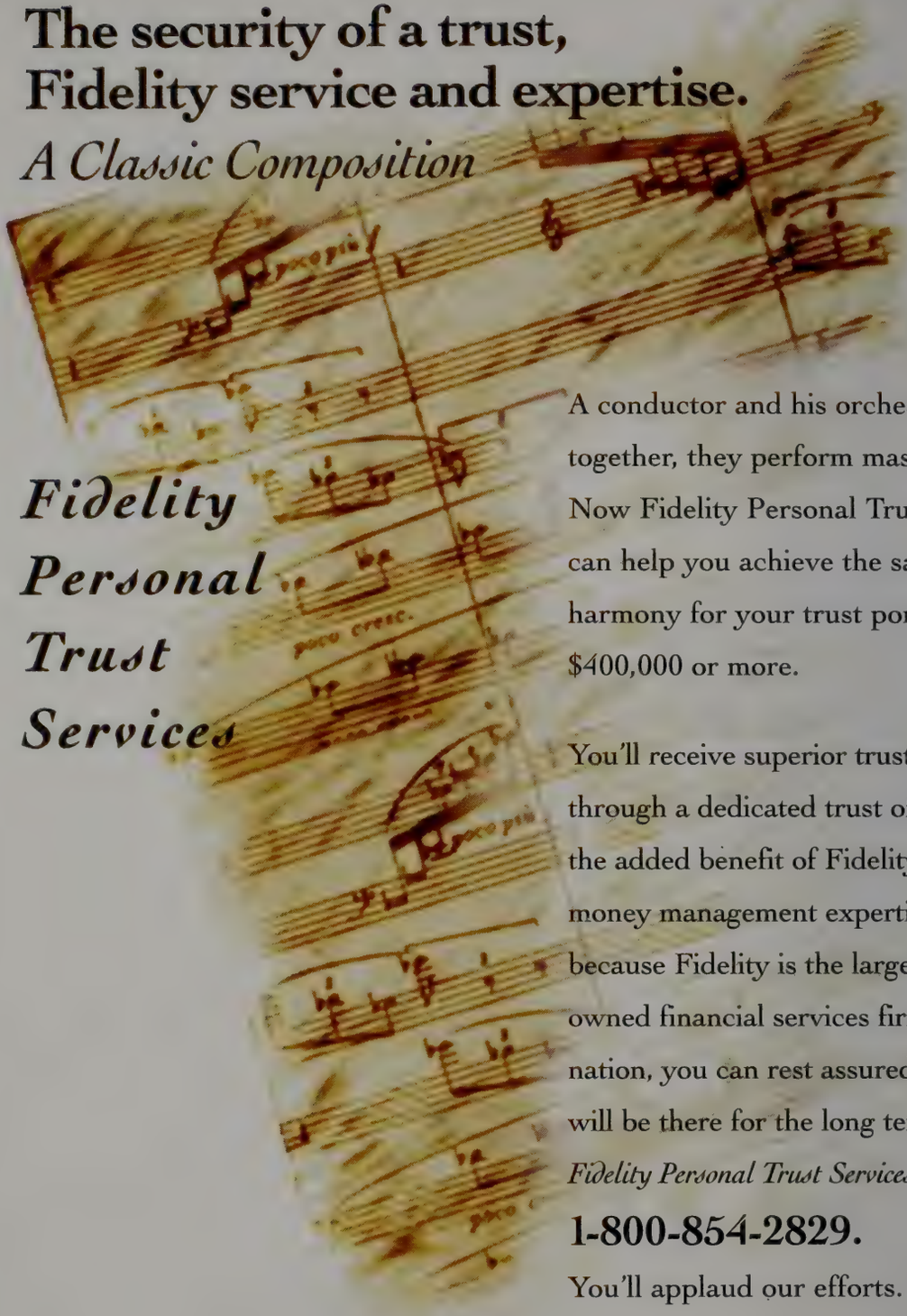
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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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The BSO Goes On-line

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1996 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

"Runnin' Wild": Keith Lockhart's First Recording with the Boston Pops Orchestra



Available in record stores now—the first recording by Keith Lockhart and the Boston Pops Orchestra under their new contract with RCA Victor. Entitled "Runnin' Wild," the album pays tribute to Glenn Miller and features sixteen of the bandleader's best-known hits, including "In the Mood," "Moonlight Serenade," "A String of Pearls," "Tuxedo Junction," "My Blue Heaven," and the title track. Joining Mr. Lockhart and the orchestra are The King's Singers and John Pizzarelli, who perform "Chattanooga Choo-Choo," "(I've Got a Gal in) Kalamazoo," and "Serenade in Blue." Mr. Pizzarelli is also the vocal soloist for "The Nearness of You" and "A Nightingale Sang in Berkeley Square." Recorded at Symphony Hall last spring, the album was produced by six-time Grammy-winner Jay David Saks and is available in both compact disc and cassette formats. With this recording contract, the Boston Pops Orchestra has returned to producing albums with its original label, RCA Victor, for which Arthur Fiedler made many hit recordings.

Supper Concerts at Symphony Hall

Enhance your evening at Symphony with a BSO Supper Concert, a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open at 5:30 p.m. for à la carte cocktails and conversation. The repertoire for Supper Concerts consists of chamber music by the composers whose symphonic works are featured in that evening's BSO concert. Upcoming Supper Concerts will feature music of Britten and Mozart (Thursday, October 17, and Saturday, October 19) and music of Bartók and Brahms (Thursday, October 31, and Tuesday, November 5). These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets are priced at $24 per person and are available at the Symphony Hall Box Office, by mail, or by calling SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by phone. For further information call (617) 638-9328.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble opens its 1996-97 season with a program of two piano trios—Mendelssohn's Piano Trio No. 2 in C minor, Opus 66, and Dvořák's Piano Trio in E minor, Opus 90, *Dumky*—performed by BSO violinist Tatiana Dimitriades, Mr. Miller, and pianist Randall Hodgkinson on Friday, October 25, at 8 p.m. at the Peabody Essex Museum in Salem, and on Friday, November 1, at 8 p.m. at Trinity Church in Newton Centre. Individual tickets are $20 ($17 students and seniors). Four- and five-concert subscription tickets at each location are also available. For more information call (617) 964-6553.

Harry Ellis Dickson opens the 1996-97 season of the Boston Classical Orchestra with a program featuring BSO tuba player

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Chester Schmitz in Marcello's Sonata in F and Saint-Saëns' *Morceau de Concert* on Friday, November 1, at 8 p.m. and Sunday, November 3, at 3 p.m. at Faneuil Hall. Also on the program: Weber's Symphony No. 2 and Beethoven's Symphony No. 4. Single tickets are $18, $25, and $31 ($2 discount for seniors, $5 discount for students). To order tickets, or for information about the orchestra's five-program subscription season, call (617) 423-3883.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its first of three 1996-97 programs on Sunday, November 17, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. The program includes the world premiere of Andy Vores' *Weegee*, written for Collage's twenty-fifth anniversary, Stefan Wolpe's Piece in Two Parts, and Walton's *Façade* with speakers Susan Larson and Benjamin Zander. Single tickets are $12; three-concert season subscriptions are available at $25. For more information call (617) 325-5200.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—performs on Monday, November 4, at 8 p.m. at the Longy School of Music, 1 Follen Street, in Cambridge. The program includes Haydn's G major quartet, Opus 64, No. 4, the Fantasy and Fugue of Gideon Klein, Berthold Goldschmidt's Quartet No. 1, and Viktor Ullmann's String Quartet No. 3. For more information call (617) 876-0956.

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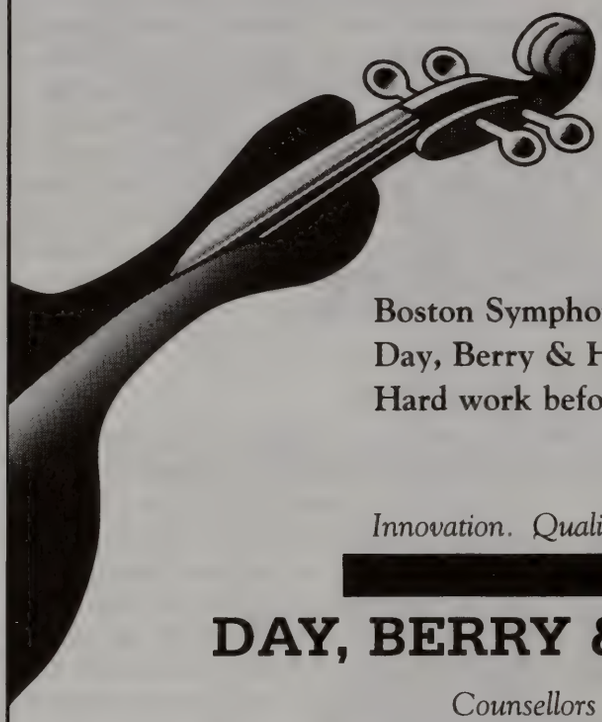
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Your named concert will receive prominent acknowledgment in the BSO program book, along with a biographical appreciation about the honoree. We will also include complimentary tickets for your friends and relatives. Afterwards, you and your guests can toast the occasion at a private reception where you will be greeted by the conductor, members of the Orchestra, and members of the Board of Trustees.

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Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversaryof the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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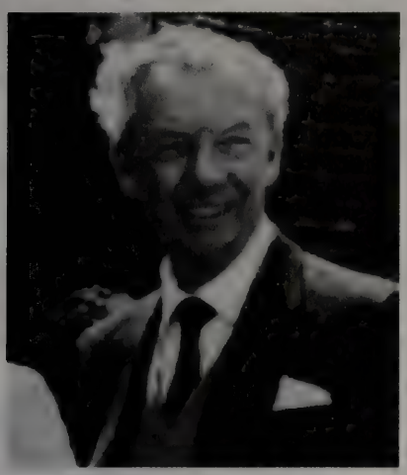
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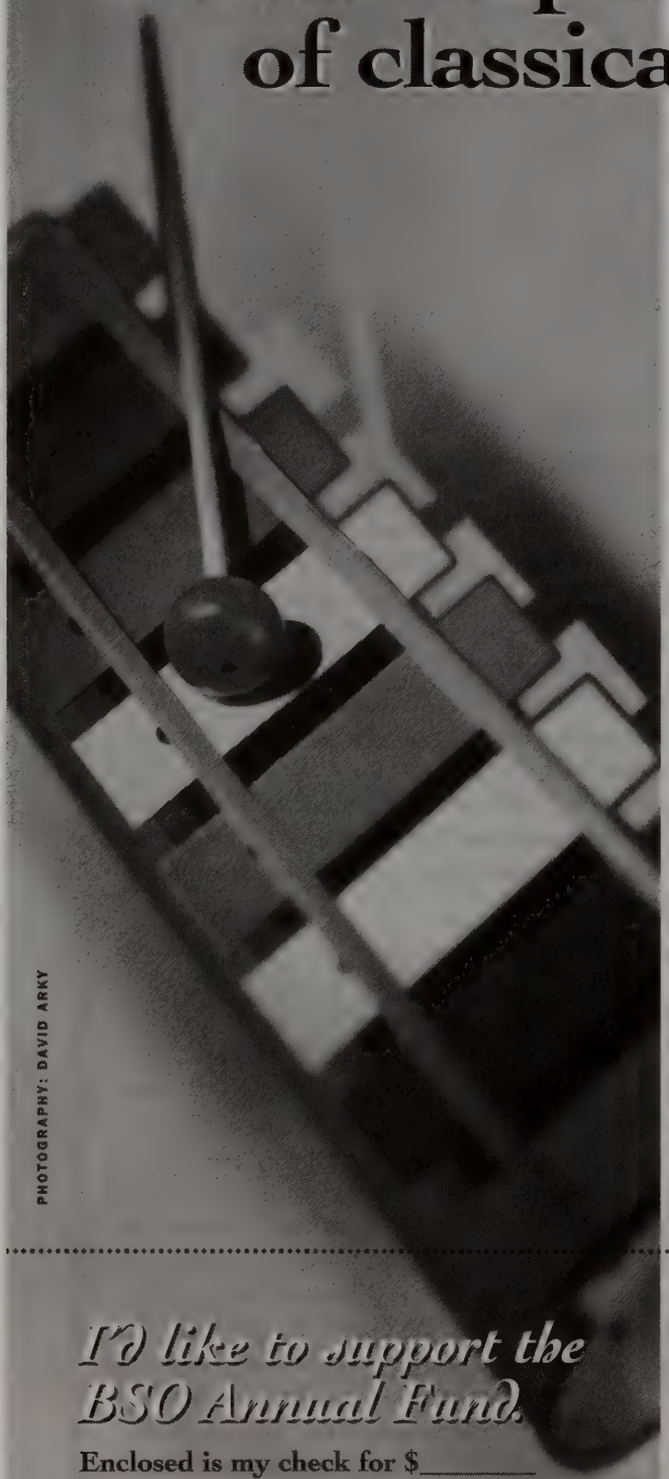
Benjamin Britten
Orchestral Suite from *Death in Venice*, Opus 88a, arranged by Steuart Bedford



Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He composed his final opera, Death in Venice, *to a libretto by Myfanwy Piper based on Thomas Mann's famous novella of the same name, between October 1971 and March 1973. The first performance took place at The Maltings, Snape, on June 16, 1973, as part of the Aldeburgh Festival, with Peter Pears and John Shirley-Quirk as the principal singers and Steuart Bedford conducting. Bedford also led the American premiere, at the Metropolitan Opera on October 18, 1974, again with Pears and Shirley-Quirk in the lead roles. After Britten's death, at the suggestion of Peter Pears, Bedford arranged passages from the opera into the present suite, which he first conducted on June 13, 1984, with the English Chamber Orchestra at the thirty-seventh Aldeburgh Festival. All of the music in the suite comes directly from the opera (though occasionally with instruments assigned to what were originally vocal lines) with the exception of two measures written by Bedford linking the end of the "Overture to Venice" and the beginning of the "First Beach Scene." These Boston Symphony Orchestra performances are the American premiere of the suite. With the exception of the large percussion requirements, the score calls for a modest orchestra consisting of flutes, oboes, clarinets, bassoons, horns, trumpets, and trombones in pairs (with second clarinet doubling bass clarinet), one tuba, timpani, harp, piano, and strings. The score of the opera calls for five percussionists, though in the suite Bedford has rearranged the distribution to make it playable by four: I: tuned drum, small cymbals, bell, glockenspiel, vibraphone (motor always off); II: gong, xylophone; III: suspended cymbal, tuned drum, small cymbals, tam-tam, marimba; IV: three tom-toms, three Chinese drums ad lib., gong, glockenspiel. The suite runs about twenty-seven minutes and comprises about one-fifth of the music of the opera.*

Like Thomas Mann, Igor Stravinsky, Richard Wagner, Franz Liszt, and a whole host of artists and writers from many centuries, Benjamin Britten always found Venice a fascinating place. The combination of sea and sky surrounding a large and very old city gives to Venice a peculiar quality of light that centuries of painters have tried to capture. And the long history of the city, which was at one time the most powerful center in Italy and then became only a playground for the frivolous and wealthy (and now fights a continuing war against the environment for its very survival), has evoked sober thoughts in serious writers. Thomas Mann's famous novella *Death in Venice*, published in 1912, grew out of experiences that the author himself had there, generally accurate in everything except the death of the famous author at the end of the story. (Indeed, the Polish boy whom Mann saw there and transmuted into his literary Tadziu has been identified as an actual person who recalled many of the specific incidents of childish play that are described in the story.) Written at the end of the decade that had seen the publication of his first novel, *Buddenbrooks*, the novella confronted issues that Mann himself was forced to deal with daily as a writer. Prose was regarded as an inferior medium to poetry, good only for naturalistic representation of the everyday world, a kind of rival to science in its sense of "reality," but unable to ascend to any higher plane of understanding—in a word, prosaic. Mann was highly musical, greatly influenced by Wagner; this is clear enough from the very titles of some of his stories—*Tristan* and *The Blood of the Volsungs*—which take Wagnerian themes. But it also appears throughout his work in the creation of a web of interwoven, developing themes, akin to Wagner's *Leitmotiven*, to give resonance and depth to his tales. And he sought to

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Having fought this battle already, Mann—though much younger than his character Aschenbach—could easily have felt the need of a restorative trip to Venice, where he found himself entranced by a young man of such extraordinary physical beauty that the experience motivated a deeply-felt analysis in fiction of the twin poles of the Dionysian and the Apollonian, of the power of the unconscious forces from the depths of one's imagination and of the will to formal control, balance, abstract beauty. In the novella, the great novelist Aschenbach feels dried up, written out, in a state of psychological collapse. He hopes that Venice will rekindle his powers. There, in addition to encountering the young and beautiful Polish boy Tadziu, with whom he never even speaks, he also contracts cholera in an epidemic that had spread to Venice from India, and dies. It was believed in Mann's time that the cult of Dionysus had come to Greece from India as well, so that the physical cause of the author's death becomes symbolically linked with the psychological elements of his collapse. Mann himself had occasionally felt drawn to men (one early incident, his relationship with the painter Paul Ehrenburg in 1901, became the basis for his story *Tonio Kröger*); at the same time, while working on *Death in Venice*, he read or re-read some of the classical texts on homosexual love, including Plato's *Phaedrus* and *Symposium*, which broadened the context and provided



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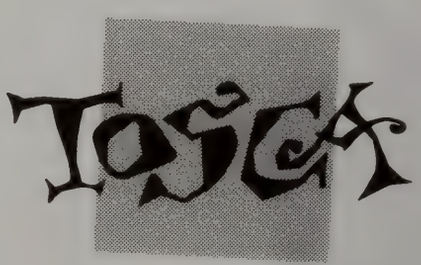
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further levels of understanding (he used the *Phaedrus* as the basis for an extended contemplation in his novella, and Myfanwy Piper refers to it in her libretto for Britten). The final scene of the story, with the boy standing at the edge of the sea and pointing out to the horizon, might have been a triumphant celebration of the power of sensuous Beauty; but Mann has his character recognize that he has pursued not Beauty itself by way of Tadziu, but rather the beautiful Tadziu, that he has become trapped within the sensory and missed the ideal.

Benjamin Britten had been thinking about turning Mann's story into an opera for "a very long time," as he told an interviewer in 1974—perhaps for as much as a decade. In 1970 he asked Myfanwy Piper (with whom he had already worked on *The Turn of the Screw* and *Owen Wingrave*) if she would like to turn Mann's story into an opera libretto. Her first reaction, she wrote, was that the subject matter was impossible, "the second that if Britten said so, it could be done." A letter to the author's son Golo Mann, whom Britten had met in New York in 1940, asking permission for the adaptation was greeted with a warm response on September 14, 1970:

> ...my old mother and I, and everybody concerned, would be delighted, would be happy, would be enthused if you could realize this project....a "Death in Venice" opera by B.B. would have made the author of "Death in Venice" happy.



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There was a hitch: Luchino Visconti was just then making his film version of the book, and there were complications to the contract owing to Warner Brothers' prior claim to the rights. In the end, though, the problems were cleared away and composer and librettist could get down to work.

The role of Aschenbach was, from the very beginning, intended for Peter Pears, Britten's lifelong companion, for whom he had already created an entire gallery of great roles, beginning with the title character of *Peter Grimes*, as well as the moving tenor part in the *War Requiem*. But by the early 1970s, Pears was himself in his sixties, and a major operatic role would have to take into account the strain involved, particularly since Aschenbach would, of necessity, be onstage for a very large part of the time. Britten solved this difficulty with characteristic ingenuity, creating a score that employs its musical forces with imagination and great discretion, characterizing the aging author with an aging (but still very remarkable) singing-actor. From the outset—at least as early as a note scrawled in an Edinburgh taxicab in 1971—it was planned to have only two principal roles, taken by Pears and bass-baritone John Shirley-Quirk. Shirley-Quirk was to appear as seven different characters, all of them in one way or another ominously symbolic of death. All other roles were taken by solo voices from the ensemble. Perhaps the most difficult issue was how to deal with the Polish family and especially Tadziu, who does not utter a single word in Mann's story. This was solved by making the scenes on the beach, where Aschenbach encounters them, the occasion for balletic sequences, with Tadziu as a dancer. Moreover Britten distinguished these musically from the rest of the score by creating them largely with meet some of our resident experts on retirement living.



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Prince of the Pagodas in 1956, the visual presence of *gamelan*, an orchestra consisting entirely of percussion instruments, was very much a part of the performance.)

Another structural issue of the opera was how to deal with the beginning of Mann's story, which takes place in Munich, and link it to the remainder, in Venice. Britten and Piper came up with the idea of having a quiet introductory scene, largely sung in recitative with piano accompaniment, showing Aschenbach on his desultory walk through Munich, through the old cemetery where he reads the Biblical quotations on the tombstones, encounters a mysterious foreign traveler (one of the ominous characters played by Shirley-Quirk), and makes his fateful decision to go to Venice.

The closing notes of this section become the very brief **Summons to Venice** that opens the suite with a mysterious melody played on the tuned timpani and a figure of six chords heard in the brass accompanying the words of the libretto telling what Aschenbach can expect to find in Venice: "a pretty little darling." Then the orchestra enters for the first time and the opera begins with the **Overture to Venice**. Woodwinds and strings, with piano, unfold a slow rocking music that suggests the Venetian gondolas gliding through the city's canals, though the tone is somber and mysterious, not at all lighthearted. We are a long way from the Venetian images of Offenbach's barcarolle in *The Tales of Hoffmann* or of Gilbert and Sullivan's *Gondoliers*. Despite its historical epithet "*Serenissima*" (the "most serene" republic, a word used throughout the opera to describe Venice, its setting becoming one of the principal musical motifs of the score), the city is old and tired, its beauties fetid and rank with decay. Alternating with the gondola music are brass fanfares (echoes of past glory) and the bells of St. Mark's, the church that has always been one of the main symbols of Venice.

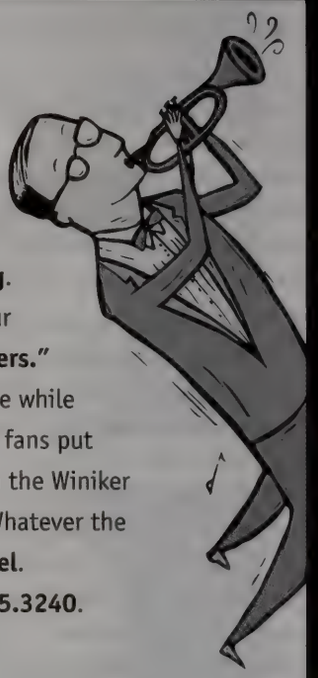
The suite then jumps past Aschenbach's arrival at his hotel on the Lido (Aschenbach having been carried there by a surly gondolier who clearly suggests Charon, the boatman

Nigel Luckhurst



Peter Pears as Aschenbach responds to Tadzio's final summons at the end of Act II in the original 1973 Aldeburgh production of "Death in Venice"

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across the Styx in the classical underworld) to the moment in which the hotel manager reveals the splendid view of the beach from his room. The "view" theme begins the **First Beach Scene**. The strings play a soaring figure of a rising octave and descending chains of thirds, while trumpets introduce an important figure—a rising sixth—that turns out to be the setting for the name "Tadzio" (as the name is spelled in Britten's opera) whenever the boy's friends and family call to him. There is a lively dance (percussion ensemble) of the boys on the beach, interrupted by the arrival of a strawberry seller. The dance is fast, with sharp, dry sonorities of xylophone, marimba, tom-toms, and timpani. Suddenly the tempo slows and the vibraphone enters: this is Aschenbach's first glimpse of **Tadzio**, whose name we learn in the opera because friends offstage are calling to him (in the suite, these lines are given to trumpets and oboes, which call out the characteristic rising sixths). Then Tadzio begins a new game, and the vibraphone ("his" instrument throughout the opera) leads in the second lively dance. A broad descending figure in the strings briefly interrupts the dance (this is the arrival of Tadzio's elegantly dressed mother). The dance takes up again, leading to a climactic moment when Tadzio introduces his friends (in mime) to his mother and notices Aschenbach watching him closely. He favors the aging writer with a devastating smile and turns away. But Aschenbach is rooted to the spot with a climactic realization: "**I love you**." This is very slow, richly expressed in the strings with sustained notes in the horns and bassoons. The figure of a descending major third symbolizes Aschenbach's new realization; paired eighth-note figures of a descending major third interrupt the flow of the strings.

The remainder of the suite comes from the opera's second act (though in the suite the music runs on directly without break). **Pursuit** provides the music accompanying Aschenbach's relentless hunt for the boy through various Venetian locales. This is a restless passacaglia, the traditional form for representing obsession, a genre that Britten had long since mastered, as he had shown thirty years earlier in *Peter Grimes*. It repeats its pattern in the cellos (and then cellos and bassoons) every twenty-two quarter-notes. There are two breaks in the passacaglia, representing scenes in a café (solo clarinet, violin, and double bass offer a twisted representation of a "Palm Court" orchestra) and in the square of St. Mark's (the broad brass figures and bells from the "Overture to Venice" recur). The passacaglia picks itself up at a faster pace, grows to a shattering climax, and dies away, alternating with phrases on the solo vibraphone (Tadzio is still in Aschenbach's mind). Finally the solo oboe, shadowed by the flute, recalls the "I love you" music, but with waning strength. Aschenbach, now mortally ill, makes his way slowly back to his hotel; reminiscences of the "view" theme and of the rocking gondola music take us back to the beach for the **Second Beach Scene and Death**. Again Aschenbach, collapsed in his beach chair, watches the youths at play. The game seems about to become violent and Tadzio is getting the worst of it. Aschenbach feels called for the first time to intercede. But he collapses and sinks back into his chair in death, with Tadzio's nickname ("Adziu"—almost "*adieu*") on his lips, while the boy beckons to him and starts a slow walk into the sea. In the final moments, the orchestra plays—simultaneously, and with astonishing delicacy—the themes of Aschenbach and Tadzio, together now, yet forever in separate musical worlds.

—Steven Ledbetter

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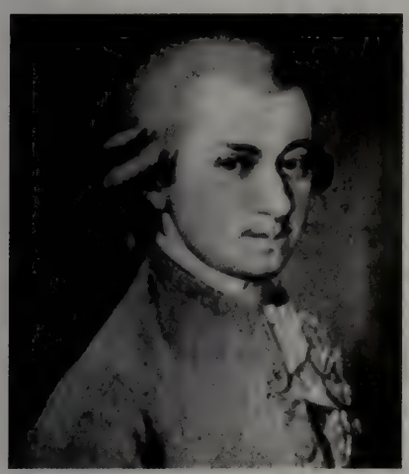
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Wolfgang Amadè Mozart
Piano Concerto No. 12 in A, K.414(385p)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart composed the A major piano concerto, K.414, late in 1782; the date of its first performance (most likely with the composer as soloist) is not known. The first American performance took place at the Academy of Music in New York on May 4, 1872; Carl Bergmann conducted the Philharmonic Society, with soloist Richard Hoffman. The Harvard Musical Association introduced the concerto to Boston on December 19, 1878, under Carl Zerrahn's direction, with H.G. Tucker as the pianist, but the Boston Symphony Orchestra did not perform the concerto until Pierre Monteux led it in Worcester on April 7, 1953, with Lili Kraus as soloist. Subsequent BSO performances featured Malcolm Frager (with Erich Leinsdorf conducting), Peter Frankl and Radu Lupu (with Colin Davis), Ken Noda (with Seiji Ozawa), Maurizio Pollini (as both soloist and conductor in the most recent subscription performances, in March 1985), and Leon Fleisher (with Ozawa conducting the most recent Tanglewood performance, on August 6, 1995). In addition to the solo piano, the score calls for two oboes, two horns, and strings.

One of Mozart's urgent concerns upon settling permanently in Vienna and entering into the state of matrimony, which meant that there would soon be children to provide for, was to establish himself financially. And one of the best ways was to write and play piano concertos, which would serve the double function of promoting him as composer and performer. Thus began the series of the great Mozart concertos, starting with three rather modest works composed late 1782 and early the following year, identified as Nos. 413, 414, and 415 in the Köchel catalogue. K.414 was actually the first of the three to be composed, and was probably finished before the end of 1782, since on December 28 Mozart wrote his father that he still had two more concertos to write (he was planning to sell the group of three as manuscript copies on subscription). He was probably quite advanced in planning the other two, because he was able to describe all three of them to his father in these enthusiastic terms:

> These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

Mozart shows in this letter that one of his primary concerns was to please the general public, not just the "highbrows," a concern already revealed in the Rondo for piano and orchestra, K.382, composed the preceding March as a decorative and slightly fluffy new finale for the older concerto, K.175.

More than just pleasing the audience in performance, Mozart wanted to sell copies of the music, and the only way he could do that was to make it practical not only for virtuosos appearing in public concert but also for the many ladies of the aristocracy and middle class who played well but rarely if ever performed outside their private circles. In order to attract this much larger audience of purchasers, Mozart took a leaf from the Opus 3 concertos of Johann Samuel Schroeter, which he had come to know several years earlier (on at least one occasion, he had recommended Schroeter's works highly, and he wrote cadenzas for several of them, proof enough that he either played them

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himself or assigned them to his students). Schroeter's trick was to write the orchestra part in such a way that the strings carry all the essential material, with the winds supplying only color and reinforcement. That way, a concerto could be played successfully at home by a pianist with a string quartet. The effect would not, of course, be the same as a performance with a full orchestra in a public hall, but it would offer great musical satisfaction to the performers themselves, and that was the main point. That this was Mozart's intention with this group of three concertos is demonstrated by his letter to the Parisian publisher Sieber on April 26, 1783: "Well, this letter is to inform you that I have three piano concertos ready, which can be performed with full orchestra, or with oboes and horns, or merely *a quattro* [i.e., with a string quartet]."

This description can, however, only apply to the first two of the three concertos, K.414 and 413; the C major, K.415, requires larger orchestral forces; it was, in fact, K.415 that Mozart performed on March 23 and again in early April 1783. There is no evidence that he ever played K.414 in public, except for the fact that he wrote two complete sets of cadenzas for the work, although that might only mean that one of his students played the piece. The earlier group of cadenzas may have been written at about the time of the original composition; the later set apparently dates from the winter of 1785-86 (they survive on a sheet containing sketches for Mozart's later A major concerto, K.488, which was being composed at that time). It is possible that Mozart planned to include K.414 in one of the three concerts he intended to give in December 1785 and that the later set of cadenzas was written at that time.

Throughout K.414, the keyboard seems to dominate more than it does in those concertos with larger orchestral complements, as if to compensate in some way for the diminutive ensemble. This appears not only in the normal "composed" part of the concerto, but also in the "improvised" cadenza-like passages, of which there are a considerable number—one full cadenza in each of the three movements, as well as an additional "*Eingang*" (or "lead-in" to the return) in the middle of the second movement, and two in the final movement. And, aside from having less of an orchestral battery to contend with, the piano dominates as always in Mozart's concertos by controlling the musical discourse and introducing new musical ideas of its own. The first-movement "development" section scarcely develops anything that has been heard in the exposition, but rather provides a comfortable modulatory activity leading back to the home key for the restatement, never suggesting any hint of severely intellectual thematic working-out. The slow movement opens with a quotation from a J.C. Bach symphony. Since the "London Bach," whom Mozart had met and admired as a child on his first London visit, had died on New Year's Day of 1782, Stanley Sadie suggests that the quotation makes the Andante an elegy composed in response to that event. The concluding rondo is a sprightly Allegretto, possibly Mozart's second solution to the choice of a finale, since in October 1782 he had already composed a rondo in A that may have been intended for this position. But that early rondo kept its independence as a concert piece (K.386), and the Allegretto that now stands as the concluding member of the concerto is, in any case, both livelier and more fitting as a conclusion to this graceful and witty work.

—S.L.



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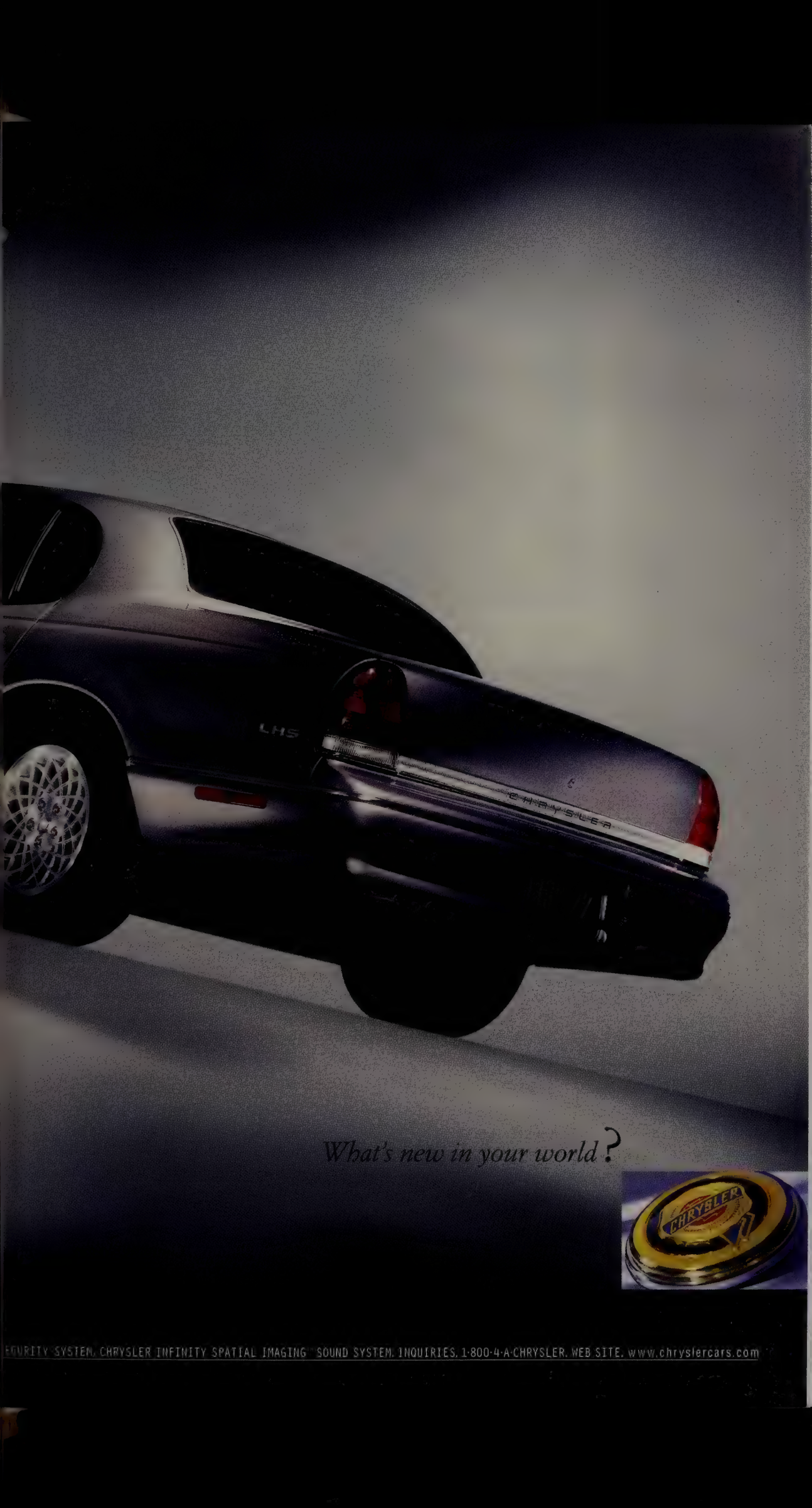
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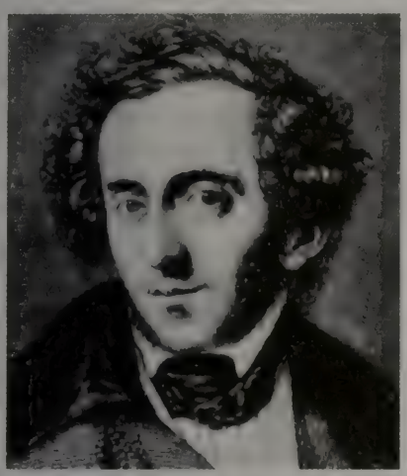
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Felix Mendelssohn-Bartholdy
Symphony No. 4 in A, Opus 90, *Italian*



Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most strongly urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized in 1816.

Mendelssohn began composing the Italian *Symphony while in Rome in the late winter and spring of 1831; he sketched it out rapidly but never allowed publication in his lifetime. Although the "official" date of completion is March 13, 1833, Mendelssohn kept saying he intended to rework it again before allowing it out of his hands permanently. Its first performance took place in London at the concerts of the Philharmonic Society on May 13, 1833. Carl Bergmann and the Germania Musical Society gave the first American performance of the symphony on November 1, 1851, at the Melodeon in Boston. Wilhelm Gericke led the first Boston Symphony performances in October 1884, subsequent BSO performances being given by Arthur Nikisch, Emil Paur, Gericke, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Ernest Ansermet, Charles Munch, William Steinberg, Jean Martinon, Colin Davis, Neville Marriner, Joseph Silverstein, Adam Fischer, Seiji Ozawa, Carl St. Clair, Roger Norrington, John Nelson, Giuseppe Sinopoli (the most recent subscription performances, in November 1992), David Zinman, André Previn, and Pinchas Zukerman (the most recent Tanglewood performance, on August 26, 1995). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of classical culture in Italy; his tour was somewhat grander than most, extending from early May 1830 to late June 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). He was a great letter writer, and his travel impressions have been preserved in a voluminous correspondence published (in bowdlerized form—a new authentic edition is much needed) by his younger brother Paul and his eldest son Carl after Felix's death. His account of travel experiences, sightseeing, and visits (including a stop in Weimar for a visit with the elderly Goethe; how many twenty-one-year-old tourists could have done that?) is a delightful one, with reports here and there of musical plans.

From Rome on December 20, 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish*) and *Italian* symphonies, numbered three and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.

Just after Christmas Felix complained of absolutely miserable rainy weather which,

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no doubt, made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself) at the same time, but that is precisely what happened. Perhaps that is why the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is fundamentally in A minor but ends in the major, while the *Italian* is in A major but ends in the minor. He remained in Rome through Easter in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands and his constantly feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude

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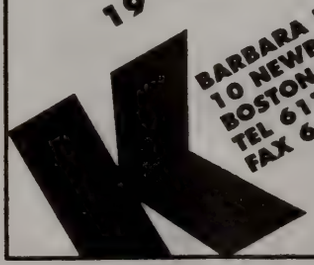
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toward scores that might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian* Symphony gives a misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to Naples). The opening figure, a "wailing" gesture, introduces a measured and rather somber march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream*, but still a man in the first flush of his mature powers. And though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

—S.L.

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Humphrey Carpenter's *Benjamin Britten: A Biography* (Scribners) is a sensitive but frank and detailed treatment of the composer's life and milieu. Michael Kennedy has written a splendid short volume, *Britten*, for the Master Musicians series, published only in England so far (Dent paperback), with compact but insightful discussion of every piece Britten wrote. Peter Evans is the author of the biggest and fullest book about Britten's music, *The Music of Benjamin Britten* (University of Minnesota), which provides extended analyses of the major scores and some discussion of just about everything. An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). The newest symposium is *The Britten Companion*, edited by Christopher Palmer (Cambridge paperback), which is full of interesting essays covering most of Britten's work as well as his character and personality. The invaluable Cambridge Opera Handbooks series devotes a volume to *Death in Venice*, edited by Donald Mitchell. It is virtually unique among the volumes in the series in that it contains original contributions from the librettist and the director of the opera, as well as from close friends of the composer who followed the work's composition, revisions, and stage history closely. It also offers insightful discussion of Mann's novella (especially in comparison with the opera it inspired), of the influence of Asian music (particularly the *gamelan*) on the score, and much else. The only recording of the opera so far was made under Britten's supervision (though he was too ill to conduct, so that duty went to Steuart Bedford, who had conducted the premiere performances) with the original cast, including Peter Pears and John Shirley-Quirk in their remarkable portrayals (London, two CDs). Bedford also conducts the English Chamber Orchestra in the recording of the suite he arranged from *Death in Venice* (Chandos, with Britten's *Cello Symphony*).

The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of the problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of

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manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The concept of the book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner. Cuthbert Girdlestone's *Mozart and his Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Of the many recordings of this concerto, I would single out Murray Perahia playing and conducting the English Chamber Orchestra (CBS, with the piano concertos K.413 and K.449), Mitsuko Uchida with the same ensemble under Jeffrey Tate (Philips, with K.449), and Rudolf Serkin with the Marlboro Festival Orchestra led by Alexander Schneider (Sony Classical, with the two-piano concerto, K.365, played by Rudolf Serkin and Peter Serkin). For a performance of K.414 on original instruments, try Malcolm Bilson's reading with the English Baroque Soloists under the direction of John Eliot Gardiner (DG Archiv, coupled with the E-flat concerto, K.449) or Robert Levin with the Academy of Ancient Music conducted by Christopher Hogwood (Oiseau-Lyre, with K.271).

Karl-Heinz Köhler's Mendelssohn article in The New Grove is the best place to start; it has been reprinted in *The New Grove Early Romantic Masters 2*, which also includes the Grove articles on Weber and Berlioz (Norton paperback). Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Littlefield paperback) is a good introductory life-and-works treatment, though now somewhat outdated. Eric Werner's *Mendelssohn: A New Image of the Composer and his Age* is the most recent serious biography, especially good on the period, often trivial on the music. Mendelssohn's own letters are delightful, but the published versions are frightfully bowdlerized; a much-needed new critical edition is in the works. Charles Munch's recording of the *Italian* Symphony with the Boston Symphony Orchestra is still available (RCA Silver Seal, with the *Scottish* Symphony). George Szell's recording with the Cleveland Orchestra (CBS, with music from *A Midsummer Night's Dream*) is still a winner for sheer ebullience combined with crystal clarity. No other recording I've heard is so lickety-split. Pearl has reissued BSO recordings under the baton of Serge Koussevitzky, made between 1935 and 1939, including the *Italian* Symphony, Schubert's *Unfinished*, and Schumann's *Spring*. Toscanini's performance with the NBC Symphony Orchestra is available in the "Toscanini Collection" (RCA Gold Seal, with the *Reformation* Symphony and scherzos from the Octet and *A Midsummer Night's Dream*). The complete cycle of Mendelssohn symphonies with Claudio Abbado and the London Symphony Orchestra is available as a boxed set of four compact discs as well as individually (Deutsche Grammophon).

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Robert Spano



Robert Spano begins his tenure as music director of the Brooklyn Philharmonic, the resident orchestra of the Brooklyn Academy of Music, with the 1996-97 season. At age thirty-five, the former Boston Symphony assistant conductor has led nearly every major North American orchestra, including the Atlanta Symphony, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Houston Symphony, the Los Angeles Philharmonic, the Orchestre Symphonique de Montreal, the National Symphony, the Philadelphia Orchestra, the St. Louis Symphony, the Vancouver Symphony, and the Toronto Symphony. Mr. Spano was appointed an assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, making his critically acclaimed debut with the orchestra in February 1991. This was soon followed by numerous other debut appearances, notably in Philadelphia, Chicago, and at the Opera Theatre of St. Louis (with Britten's *A Midsummer Night's Dream*). Subsequent to his Boston appointment he has maintained a busy schedule as a guest conductor with orchestras and opera companies throughout North America, Europe, Asia, and Australia, including Tokyo's New Japan Philharmonic, the Orchestre National du Capitole de Toulouse, the Residentie Orkest of the Hague, the Tonhalle Orchestra of Zurich, the Sydney Symphony, and the Royal Opera at Covent Garden (where he made his debut with Britten's *Billy Budd*). In 1994 he received the prestigious Seaver/National Endowment for the Arts Conductors Award. In the 1996-97 season Mr. Spano makes debut appearances with the Pittsburgh Symphony, the Helsinki Philharmonic, and Welsh National Opera (with *Carmen*). He also returns to lead subscription concerts with the Boston Symphony, the Chicago Symphony, and the New Japan Philharmonic. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano grew up in a musical family playing flute, violin, and piano, and composing. A graduate of the Oberlin Conservatory, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. A faculty member at the Tanglewood Music Center and the Oberlin Conservatory, where he has been music director of the Opera Theater since 1989, Mr. Spano also appears regularly at the Aspen Music Festival. An accomplished pianist, he performs chamber music concerts with many of his Oberlin and Boston Symphony colleagues. Mr. Spano appeared with the Boston Symphony Orchestra leading subscription concerts at Symphony Hall last November and December. This past summer at Tanglewood he led the Tanglewood Music Center Orchestra in the annual Leonard Bernstein Memorial Concert in July, following that with an appearance as guest conductor with the BSO in August.

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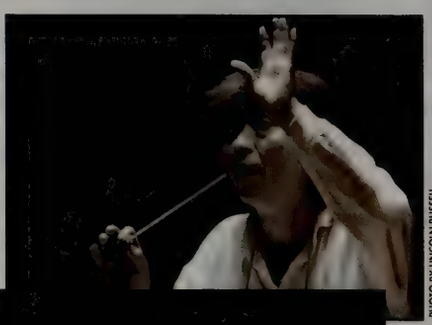


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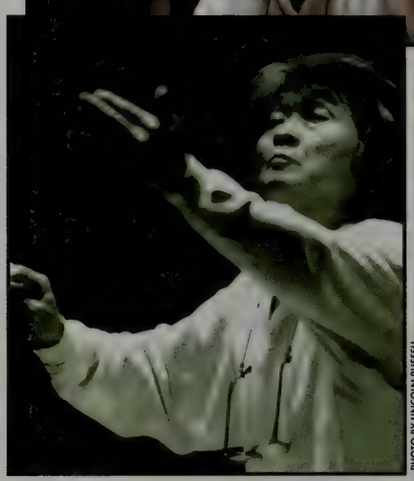


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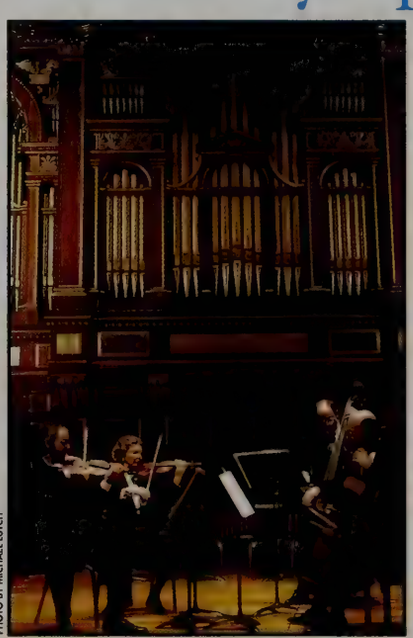


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Leon Fleisher



Equally renowned as pianist and conductor, and named "Instrumentalist of the Year" for 1994 by *Musical America*, Leon Fleisher is a native of San Francisco, where he began his keyboard studies at four and gave his first public recital at six. On hearing him three years later, Artur Schnabel broke a long-standing rule against teaching children, becoming Fleisher's mentor and close friend for ten years. In 1944, at sixteen, Mr. Fleisher made his New York Philharmonic debut under Pierre Monteux with Brahms's D minor piano concerto (the same work he played for his Boston Symphony debut in January 1954, also under Monteux). In 1952 he became the first American ever to win any major European music competition, at the Queen Elisabeth of Belgium International Competition. He received a Ford Foundation grant in 1959 and for six years appeared in recital and with leading orchestras worldwide, also collaborating with George Szell and the Cleveland Orchestra in a series of concerto recordings still considered definitive. Then, midway through the 1964-65 season, as he prepared for a State Department tour of western Europe and Russia with Szell and the Cleveland Orchestra, an ailment later diagnosed as "repetitive stress syndrome" crippled his right hand, following which he eventually readjusted to a new career, mastering the left-hand keyboard literature and also forging a reputation as a conductor, holding posts with the Annapolis Symphony and the Baltimore Symphony, and appearing as a guest conductor throughout the world. Recently he signed a five-year contract as principal guest conductor of the New Japan Philharmonic. In 1982 Mr. Fleisher performed Franck's *Symphonic Variations* with the Baltimore Symphony in a performance televised by PBS. While continuing to specialize in the left-hand repertory, he has recently undertaken a limited return to the two-handed piano literature, playing Mozart's A major concerto, K.414, with the Theatre Chamber Players of Washington, D.C. (which he founded in 1967), with the Cleveland Orchestra, and with the Boston Symphony at Tanglewood in August 1995, the occasion of his most recent appearance with the orchestra. Last month he opened the San Francisco Symphony's 1996-97 subscription season as soloist in Brahms's D minor piano concerto. The holder since 1959 of the Andrew W. Mellon Chair at the Peabody Conservatory of Music in Baltimore, Mr. Fleisher has been artistic director of the Tanglewood Music Center since 1986 and also serves on the faculties of Toronto's Royal Conservatory of Music and New York's Manhattan College of Music. He is also well-known for his master classes at such distinguished venues as the Salzburg Mozarteum, the Paris Conservatoire, Chicago's Ravinia Festival, the Ravel Academy at St. Jean de Luz, the Mishkenot in Jerusalem, and New York's Metropolitan Museum of Art. Mr. Fleisher's recent recordings for Sony Classical include a recital album of left-hand piano music, and Ravel's Concerto for the Left Hand, Britten's *Diversions*, and Prokofiev's Piano Concerto No. 4 with Seiji Ozawa and the Boston Symphony Orchestra. This week's concerts bring Mr. Fleisher's first performance of two-hand repertory with the BSO at Symphony Hall since he performed Beethoven's Piano Concerto No. 4 in April 1955, as part of a special concert celebrating Pierre Monteux's eightieth birthday.



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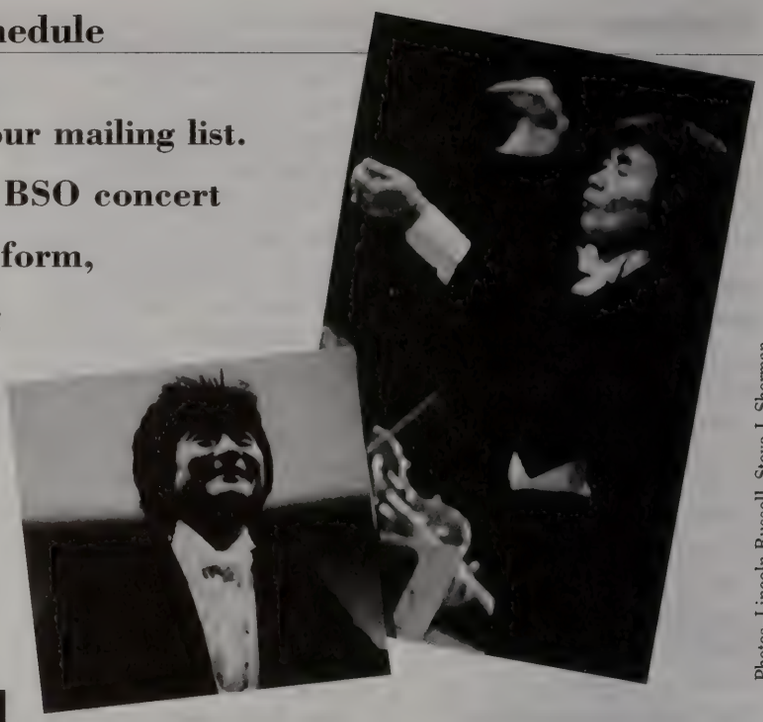
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NEXT PROGRAM. . .

Thursday, October 31, at 10:30 a.m. (Open Rehearsal;
Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, October 31, at 8
Friday, November 1, at 1:30
Saturday, November 2, at 8
Tuesday, November 5, at 8

SIR SIMON RATTLE conducting

BRAHMS — Piano Concerto No. 1 in D minor, Opus 15

Maestoso
Adagio
Allegro non troppo

KRYSTIAN ZIMERMAN

INTERMISSION

BARTÓK — Music for Strings, Percussion, and Celesta

Andante tranquillo
Allegro
Adagio
Allegro molto

The first audiences, in 1859, simply didn't know what to make of Brahms's First Piano Concerto: they had never heard anything so darkly dramatic and impassioned, and it took years for the work to be recognized as a high point of romantic music. Here pianist Krystian Zimerman performs it with Sir Simon Rattle, who returns to Boston for the first of two concerts with the orchestra. (Note that Brahms's very different Piano Concerto No. 2 will be heard later this season, in April.) The program closes with an astonishing work that is arguably Bartók's greatest single achievement, the Music for Strings, Percussion, and Celesta, which manipulates color, harmony, and melodic structure with a remarkable balance between a satisfying formal shape and expressive energy.

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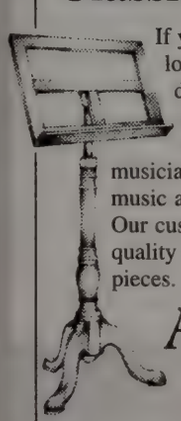
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Thursday, October 31, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'A'—October 31, 8-9:55
Friday 'A'—November 1, 1:30-3:25
Saturday 'B'—November 2, 8-9:55
Tuesday 'B'—November 5, 8-9:55

SIR SIMON RATTLE conducting
KRYSTIAN ZIMERMAN, piano

BRAHMS	Piano Concerto No. 1
BARTÓK	Music for Strings, Percussion, and Celesta

Wednesday, November 6, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—November 7, 8-10:05
Friday 'B'—November 8, 1:30-3:35
Saturday 'A'—November 8, 8-10:05

SIR SIMON RATTLE conducting

HAYDN	Symphony No. 90
BRUCKNER	Symphony No. 7

Thursday, November 14, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—November 14, 8-10:15
Friday 'A'—November 15, 1:30-3:45
Saturday 'B'—November 16, 8-10:15

SEIJI OZAWA conducting
YO-YO MA, cello
WILLIAM STONE, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Cello Concerto No. 2 in D
TAKEMITSU	*My Way of Life (In Memory of Michael Vyner)*, for baritone, chorus, and orchestra
HAYDN	Cello Concerto No. 1 in C
KIRCHNER	Music for Cello and Orchestra

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Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Sixteenth Season, 1996-97



SUPPER CONCERT I

Thursday, October 17, at 6
Saturday, October 19, at 6

HAWTHORNE STRING QUARTET
RONAN LEFKOWITZ, violin
SI-JING HUANG, violin
MARK LUDWIG, viola
SATO KNUDSEN, cello
KEISUKE WAKAO, oboe

BRITTEN — *Phantasy* for oboe, violin, viola, and cello, Opus 2

Andante alla marcia—Allegro giusto—
Molto più lento—Molto più presto—
Tempo I° Andante alla marcia

HAYDN — String Quartet in G, Opus 64, No. 4 (Hob. III:66)

Allegro con brio
Menuetto; Trio
Adagio cantabile sostenuto
Finale. Presto

Please exit to your left for supper following the concert.

Benjamin Britten
Phantasy for oboe, violin, viola, and cello, Opus 2

Today we think of Britten primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folksong arrangements, the *War Requiem*, and so on. Even works with "instrumental" titles, like the *Spring Symphony*, are in fact primarily vocal compositions, however brilliant and colorful the instrumental part may be. But in the early years of his career, Britten was regarded primarily as an instrumental composer; eighteen of his first twenty-five large works are for instruments alone, and they were generally bigger and more noticeable pieces than the vocal works of the time. The *Phantasy* quartet began to make the young composer's name both in his homeland and in wider musical circles as well. Composed in 1932, the same year as his Opus 1 Sinfonietta, it was performed in Florence at the 1934 festival of the International Society of Contemporary Music. (Few composers are lucky enough to be heard at an international forum with only the second work they deem worthy of their craft.)

The single subdivided movement of the *Phantasy* aims to suggest flexibility within architectural constraint. The very term "fantasy," a common one in the English consort music of the sixteenth and seventeenth centuries, implies imaginative freedom, but, like many composers of his time, Britten is also concerned to shape the work in a coherent way derived from the sonata principle. The work as a whole forms a large arch beginning and ending with a lyric melody in the oboe undercut by a more sharply rhythmic march figure in the strings; this frames a sonata design, with clearly perceptible sections of statement and recapitulation, though the expected development section turns unexpectedly into a central "slow movement." Britten's musical language grows out of the modal scales of such composers as Vaughan Williams and Holst, who recovered the heritage of English folk song and Elizabethan polyphonic song for twentieth-century musicians, but it moves beyond that in implying extended tonal centers to characterize the sections that shape his piece. Though it is relatively little-known in this country and far from prepossessing, the *Phantasy* reveals in an attractive early score the textural imagination and the richness of thematic artifice that were two of the composer's greatest strengths.

Franz Joseph Haydn
String Quartet in G, Opus 64, No. 4 (Hob. III:66)

The six quartets published as Opus 64 constitute Haydn's second tribute to Johann Tost, the principal second violin in Haydn's orchestra from 1783 to 1788, who must have been a fine violinist, but who had a rather complicated relationship with the composer, not least because of his eagerness to set up an establishment to copy and sell music to foreign publishers without the composer's knowledge. Haydn had already had a great deal of difficulty with such practices. Yet even after Tost had gone to Paris in 1788, carrying some of Haydn's works off with him, Haydn was willing to compose for him again! Tost's specialty was floating high notes that soar far above the rest of the ensemble, and Haydn made sure that the dozen quartets he wrote for Tost had plenty of examples.

The Opus 64 set of 1790 is the last group of quartets that Haydn composed before leaving for England on his first visit. H.C. Robbins Landon considers the set as a whole to be his "greatest single achievement of the period—six flawless masterpieces" showing "unity of purpose, perfection of execution and profundity of spirit."

The opening Allegro con brio suggests a mood of constant cheerful chatter as the tail at the end of the theme becomes the link that begins a modulation to the new key. Everything seems normal until suddenly Haydn veers into D minor. (Robbins Landon refers to this passage as a "stone guest" in the middle of the movement, a reference to the statue of the Commendatore in Mozart's *Don Giovanni*, which Haydn certainly knew, who arrives in a similar D minor passage.) This surprising purple patch affects our feeling of the "simplicity" of this passage, even though it only lasts a few bars. Haydn takes pains to give Tost, playing the first violin, a showy part in the development and recapitulation.

The first violin plays alone for two beats at the beginning of the Menuetto, and the rest of the ensemble punctuates the line with chords on the next two beats. Without looking at the written score, it is hard to tell, at first, where the downbeat is; the ear wants to hear those chords as "one, two," but in fact they are "two, three," as Haydn cheerfully misleads us for a short time. Having suggested a galumphing wrong-footed start to the dance, he allows the rest of the movement to be more straightforward. The slow movement, Adagio, is once more a gift to the first violinist, who has a lavishly elegant line that allows and invites an intensely lyrical performance, while the three lower parts provide support, like an opera orchestra backing up the prima donna. The finale, a rollicking jig in 6/8 time, offers more harmonic surprises like the opening movement, but does so with such grace and wit that the unexpected moments pass almost before the listener has become aware of them.

—Notes by Steven Ledbetter

Formed in 1986, the **Hawthorne String Quartet** includes Boston Symphony Orchestra violinists Ronan Lefkowitz and Si-Jing Huang, BSO violist Mark Ludwig, and BSO cellist Sato Knudsen. The quartet has performed extensively in Europe, South America, Japan, and the United States, including return engagements at the Tanglewood and Ravinia festivals and the U.S. Department of Education Holocaust Remembrance Ceremony in Washington, D.C. In October 1991 the quartet performed in Terezín and Prague, in ceremonies marking the opening of the Ghetto Museum in Terezín and commemorating the fiftieth anniversary of the first transports to the Theresienstadt concentration camp. In April 1993 the quartet began recording for London/Decca as part of that company's "Entartete Musik" project, having previously produced two discs through the efforts of the Terezín Chamber Music Foundation and including first recordings of music by composers persecuted during World War II. Among other works, the group has also recorded Ervín Schulhoff's Concerto for String Quartet with Wind Orchestra, with which it made its first Boston Symphony appearances in February 1995.

Born in Oxford, England, **Ronan Lefkowitz** joined the Boston Symphony in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College; among his teachers were Gerald Gelbloom, Max Rostal, Luise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. In 1972 he won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he now coaches chamber music. Having performed the American premiere of Lutosławski's *Chain 2* for violin and chamber orchestra as part of the 1986 Festival of Contemporary Music at Tanglewood, he later played the piece under the composer's direction in its BSO premiere. Mr. Lefkowitz has concertized extensively on both sides of the Atlantic as first violinist of the Hawthorne String Quartet.

Violinist **Si-Jing Huang** joined the BSO at the beginning of the 1989-90 season, having graduated from the Juilliard School of Music in New York in May 1989. Mr. Huang's numerous scholarships and awards included the Lincoln Center Scholarship; he was also a winner of the Young Concert Artists Auditions held in Hawaii. Mr. Huang's teachers included Glenn Dicterow and Dorothy DeLay, as well as his father, Da-Ying Huang. A former member of the Juilliard Orchestra, he has participated in the chamber music festivals at Aspen and Taos, toured the United States with the Classical String Players, and has performed internationally with the Hawthorne String Quartet.

Originally from Philadelphia, violist **Mark Ludwig** joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph de Pasquale and Raphael Bronstein. His teachers also included his father, Irving Ludwig, a violinist in the Philadelphia Orchestra. Before joining the Boston Symphony he was co-principal violist of the Kansas City Philharmonic. Artistic director of the Richmond Performance Series, which he founded in the Berkshires in 1985, Mr. Ludwig is also director of the Terezín Chamber Music Foundation, a non-profit organization which, through concerts, lectures, and recordings, promotes an understanding and appreciation of the music of Jewish musicians incarcerated in the concentration camp Theresienstadt.

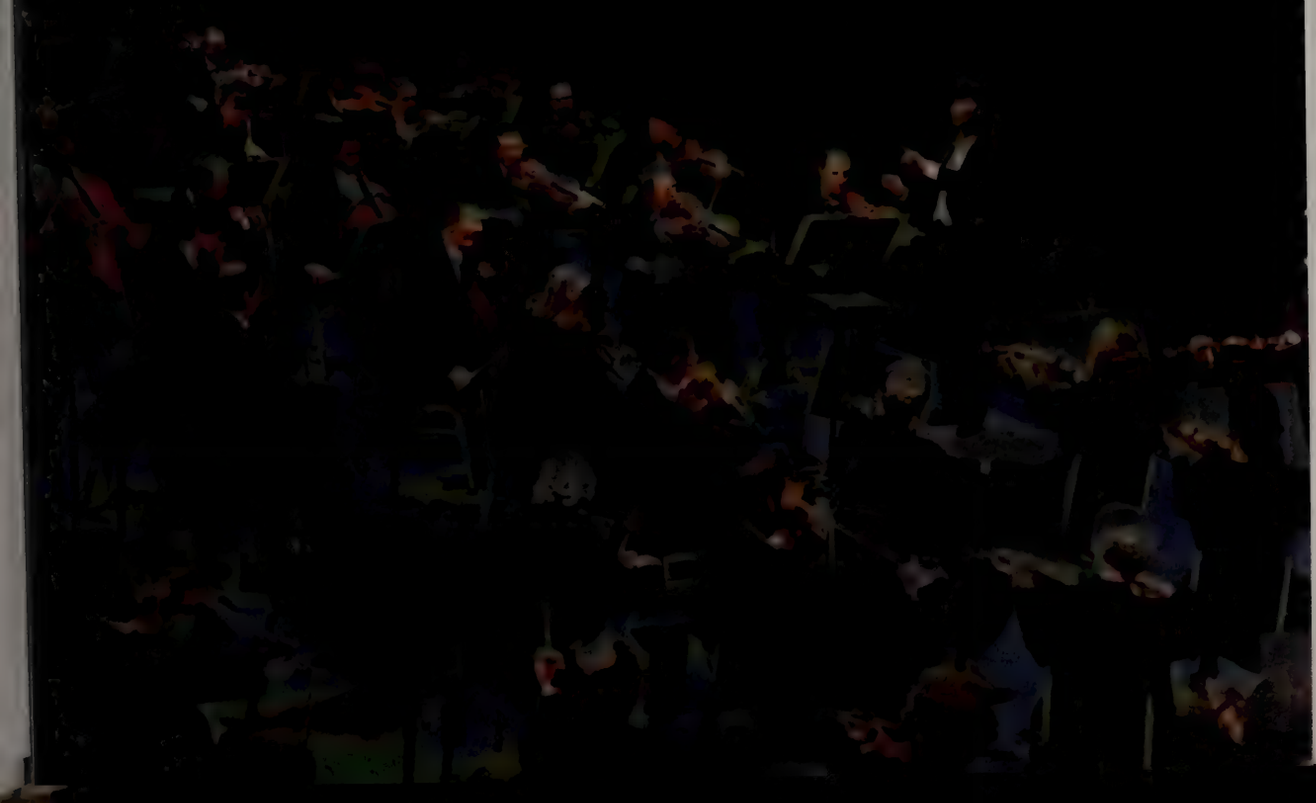
Born in Baltimore in 1955, cellist **Sato Knudsen** joined the Boston Symphony in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the BSO he was associate principal cellist of the San Antonio Symphony for three years, performing before that with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio he performed at Carnegie Recital Hall and Jordan Hall, throughout New England, and on radio in New York and Boston. Since 1988-89 he has occupied the Esther S. and Joseph M. Shapiro Chair in the second stand of the Boston Symphony Orchestra's cello section.

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboist in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concert debut performing Mozart's Oboe Concerto with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988. He is currently on the faculty of the New England Conservatory of Music.

BOSTON SYMPHONY ORCHESTRA

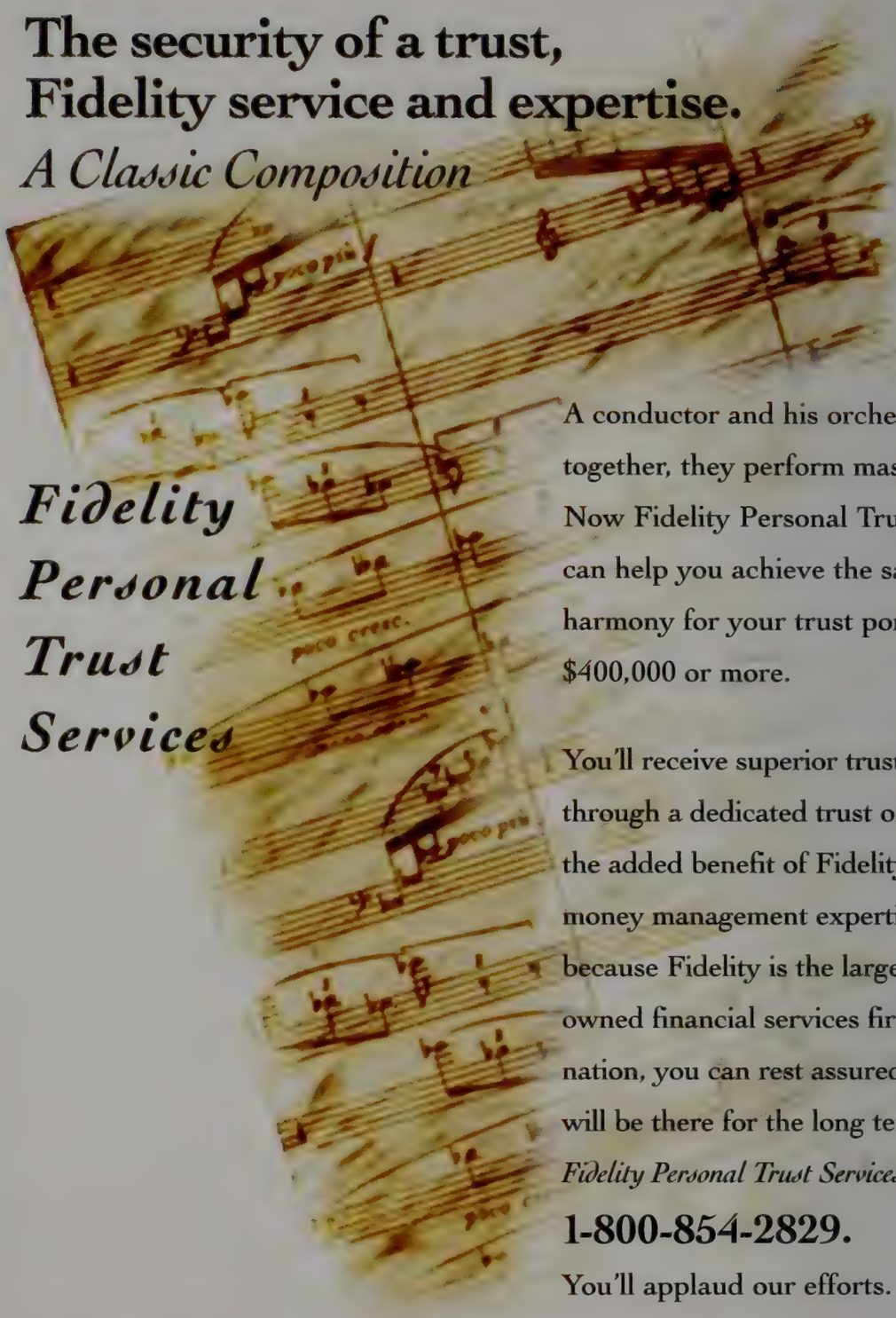
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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

Ethan Ayer Guest Artist Fund

This week's appearance by Krystian Zimerman is made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Guest Artist Fund provides income for the appearance of guest artists on one subscription program each season.

Boston Symphony Chamber Players at Jordan Hall
Sunday, November 3, 1996, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, open their 1996-97 season of three Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, November 3, at 3 p.m. The program includes Mozart's Quintet for horn and strings, K.407, Falla's Concerto for piano, flute, oboe, clarinet, violin, and piano, Varèse's *Octandre* for double bass, flute, oboe, clarinet, bassoon, horn, trumpet, and trombone, and Dvořák's Trio in F minor for piano, violin, and cello, Opus 65. Series subscriptions at $59, $43, and $35.50 are available by calling (617) 266-7575. Single tickets at $25, $28, and $14.50 are available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or, on the day of the concert, at the Jordan Hall box office.

New SymphonyPass Program

The Boston Symphony Orchestra's new SymphonyPass offers a flexible and affordable way to attend BSO subscription concerts. There are two options: "SymphonyPass 4" for $170 (corresponding to the second-lowest single ticket price of $30-31) and "SymphonyPass 5" for $135 (corresponding to the lowest single ticket price of $23-24), each including seat locations in the orchestra, first balcony, and second balcony. Each SymphonyPass includes six coupons, which may be redeemed, subject to ticket availability, either in person at the Box Office, or by reserving tickets at least two weeks in advance through SymphonyCharge at (617) 266-1200 and mailing in the coupons. There is a limit of one ticket per coupon, but no limit to the number of coupons that may be redeemed per concert. Please note that purchasing a SymphonyPass does not guarantee seat availability, and that SymphonyPass holders are not entitled to subscriber benefits. "SymphonyPass 5" holders may only redeem their coupons for the lowest price category. In the event a concert has only lowest-priced tickets remaining, "SymphonyPass 4" holders will be issued tickets at that price level, with the difference credited as a contribution to the BSO. For further information, or to order a SymphonyPass, please call (617) 266-7575.

"Runnin' Wild" to the Top of the Charts

In its first week of release, "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra under their new contract with RCA Victor, sold more than 4,000 copies, propelling it to No. 1 on *Billboard*'s crossover chart. The album pays tribute to Glenn Miller and features sixteen of the bandleader's best-known hits, including "In the Mood," "Moonlight Serenade," "A String of Pearls," "My Blue Heaven," and the title track. With the signing of this recording contract, which calls for six releases over the next four years, the Boston Pops Orchestra has returned to producing albums with its original label, RCA Victor, for which Arthur Fiedler made many hit recordings.

The BSO Goes On-line

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1996 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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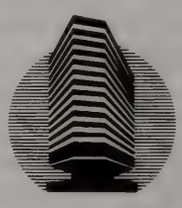
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BSO Members in Concert

Harry Ellis Dickson opens the 1996-97 season of the Boston Classical Orchestra with a program featuring BSO tuba player Chester Schmitz in Marcello's Sonata in F and Saint-Saëns' *Morceau de Concert* on Friday, November 1, at 8 p.m. and Sunday, November 3, at 3 p.m. at Faneuil Hall. Also on the program: Weber's Symphony No. 2 and Beethoven's Symphony No. 4. Single tickets are $18, $25, and $31 ($2 discount for seniors, $5 discount for students). To order tickets, or for information about the orchestra's five-program subscription season, call (617) 423-3883.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its first of three 1996-97 programs on Sunday, November 17, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. The program includes the world premiere of Andy Vores' *Weegee*, written for Collage's twenty-fifth anniversary, Stefan Wolpe's Piece in Two Parts, and Walton's *Façade* with speakers Susan Larson and Benjamin Zander. Single tickets are $12; three-concert season subscriptions are available at $25. For more information call (617) 325-5200.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—performs on Monday, November 4, at 8 p.m. at the Longy School of Music, 1 Follen Street, in Cambridge. The program includes Haydn's G major quartet, Opus 64, No. 4, the Fantasy and Fugue of Gideon Klein, Berthold Goldschmidt's Quartet No. 1, and Viktor Ullmann's String Quartet No. 3. For more information call (617) 876-0956.

Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season open with paintings by David D. Howlett, on display through November 5. Architectural details provide the theme of this exhibition, which is entitled "Freshpaint." Howlett shows adornments on ordinary buildings and notable churches in New England and Puerto Rico both in and out of focus, with light and perspective playing important parts in creating the images. Clear, often luminous colors, bold brush strokes, and heavily impastoed surfaces are the hallmark of his style.

Last season's show of scissorcuts by the Guild of American Paper Cutters was one of the most popular, and, from November 5 to December 17, there will be another exhibition of these beautiful and complex works of art. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

Supper Concerts at Symphony Hall

Enhance your evening at Symphony with a BSO Supper Concert, a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open at 5:30 p.m. for à la carte cocktails and conversation. The repertoire for Supper Concerts consists of chamber music by composers whose symphonic works are featured in that evening's BSO concert. Upcoming Supper Concerts will feature music of Bartók and Brahms (Tuesday, November 5), Messiaen's *Quartet for the End of Time* (Saturday, November 30, and Tuesday, December 3), and music of Tchaikovsky (Thursday, December 5, and Tuesday, December 10). These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets are priced at $24 per person. Advance reservations must be made by mail. For reservations the week of the Supper Concert, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours in advance. There is a $2.50 handling fee for each ticket ordered by telephone. For further information call (617) 638-9390.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversaryof the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

*Jerome Rosen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Participating in a system of rotated seating
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
‡Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
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Saturday, November 2, at 8
Tuesday, November 5, at 8

SIR SIMON RATTLE conducting

BRAHMS — Piano Concerto No. 1 in D minor, Opus 15

Maestoso
Adagio
Allegro non troppo

KRYSTIAN ZIMERMAN

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Adagio
Allegro molto

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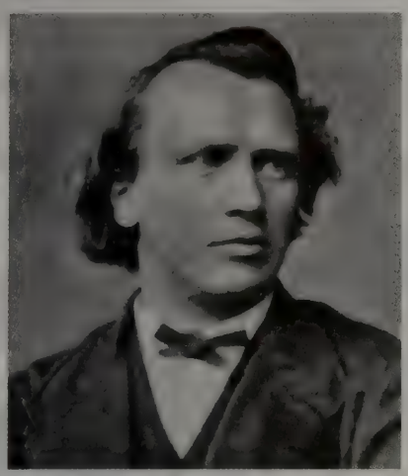
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Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His First Piano Concerto took shape over the years 1854-1858. Brahms played the solo part in the first performance, which took place in Hanover on January 22, 1859, with Joseph Joachim conducting. The first American performance of the first movement alone took place in Boston on December 9, 1871, with Marie Krebs as soloist and Theodore Thomas conducting his orchestra. Leopold Godowsky was soloist for the first complete American performance on March 2, 1900, with Theodore Thomas and the Chicago Orchestra. The first Boston Symphony performances of the work took place later that same year, in the BSO's first Symphony Hall season, on November 30 and December 1, 1900, with Wilhelm Gericke conducting and Harold Bauer as soloist. Bauer was also soloist for the next three series of performances: in 1914 under Karl Muck, in 1920 under Pierre Monteux, and in 1925 under Serge Koussevitzky. The concerto was heard here more frequently as of 1930, in performances featuring Artur Schnabel, Myra Hess, Ossip Gabrilowitsch, Leonard Shure, Rudolf Serkin, Claudio Arrau, and Rudolf Firkušný (all with Koussevitzky conducting), Arrau (with Richard Burgin), Jesús María Sanromá (with Leonard Bernstein), Solomon (with Charles Munch), Leon Fleisher (with Pierre Monteux), Rudolf Serkin and Gary Graffman (with Munch), Van Cliburn, Arthur Rubinstein, and Claude Frank (all with Erich Leinsdorf), Frank (with Burgin), Misha Dichter (with Michael Tilson Thomas), Rudolf Serkin (a 1974 Pension Fund concert with Seiji Ozawa), and Maurizio Pollini (whose March 1977 performances with Ozawa were the orchestra's most recent subscription performances here, though Pollini played the work with Ozawa again at Carnegie Hall in March 1989, his Symphony Hall dates earlier that month being cancelled due to illness). Except for those March 1989 performances, the orchestra since 1977 has played the work only at Tanglewood, with Claudio Arrau (Ozawa), Garrick Ohlsson (Klaus Tennstedt), Rudolf Firkušný (Eugene Ormandy), Marek Drewnowski (Leonard Bernstein), Emanuel Ax (Andrew Davis and Simon Rattle), and John Browning (the most recent Tanglewood performance, on August 18, 1995, with Jeffrey Tate). In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

The two piano concertos by Johannes Brahms are works of, respectively, youth and maturity. Brahms himself wrote to Joachim, after the disastrous reception accorded the First in Leipzig, "...and a second one will sound very different." No doubt at the time he was simply reacting to the experience of hearing his own work with a sure awareness of how much he had grown during its gestation; another concerto would surely reflect that accumulated experience and perhaps be accomplished with less strain. But the Second Concerto did not come for more than two decades; it was to be the work of a portly, bearded, middle-aged figure who demanded treasured privacy and whose music contained repose and poignancy. The First remains the work of a sensitive youth, a clean-shaven stripling out of whom surged passionate and demanding music.

The D minor concerto, coming at a time of disappointment, frustration, and doubt, caused Brahms enormous trouble, more so than any other composition he ever produced. He was disturbed by the tragic breakdown and death, in July 1856, of his friend and mentor Robert Schumann, and even more perturbed by the inherent conflicts in his feelings toward Clara Schumann, which reached a pitch of romantic adora-

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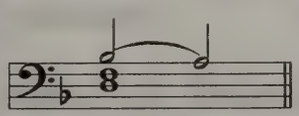
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tion and teetered on the precipice of an overt declaration of love before receding, after Schumann's death, to a warm and supportive friendship that lasted for four decades.

Even after starting the work, Brahms was not exactly sure what it was going to be. He tried things out, showed them to Clara and to Joachim, his other closest musical friend, and wrote extensively to report progress or lack of it. As early as the spring of 1854 he had written three movements of a sonata for two pianos, but before long he announced that the two pianos did not suit him and turned the first movement into an orchestral score. By 1855 he wrote to Joachim, referring to the work as a symphony (and it would be in D minor, the key of Beethoven's Ninth, which Brahms had recently heard for the first time). But he could not get the sound of the piano out of his ears, and the following year Clara called it a concerto. There is a traditional belief that one of the movements was removed, later to become the funeral march (second movement) of Brahms's *German Requiem*. By the end of 1856 he had composed a rondo for the finale; Joachim was guardedly enthusiastic, and by January 1857 Brahms reported that the Adagio was going well. Still months of worry, revising, questioning, and doubting followed. Brahms played it privately for Joachim in March 1858, but in the end Brahms could only say, "It will never come to anything." Finally, though, Joachim persuaded him to let the piece go, to send it to the copyist, and eventually out into the world.

Not until January 1859 was it heard, first in a private rehearsal with the Hanover court orchestra, Joachim conducting and Brahms playing the solo part, then a few days later at a public concert in Leipzig. The Gewandhaus orchestra had clearly taken a dislike to the piece, and there was open hostility in the audience. In no respect was this the kind of concerto normally programmed by virtuoso pianists, designed solely for the purpose of astonishing the audience with the soloist's brilliant elaborations of bright, tuneful melodies. The D minor concerto was, above all, *serious*, closely argued, a solid, craggy monument. And it is music of a young man, filled with the excess of youth. The emotional range is generally limited to the darker moods, from tragedy to poignant resignation. The scoring shows signs of inexperience (and of the early intention to compose the work for two pianos); here and there the texture is so dense as to obscure the principal lines, and the colors are not yet as varied as they will be in later scores.

But Brahms more than compensates by the sheer strength of his technical aplomb in the part-writing and harmonic scheme; few composers of his (or any other) time could touch him in those points, which make the musical progress continually engrossing. Though the work is in D minor, the very opening avoids clarifying the key; the first harmony we hear is a chord of B-flat (though the bass sustains a D). First listeners were completely befuddled, though we, with the benefit of hindsight, can see the dramatic introduction as an enormously expanded version of this very simple motion:



Joachim claimed that the opening theme, tonally instable as it is, represents Brahms's reaction to the news that his friend Schumann had attempted suicide by throwing himself into the Rhine. Brahms elaborates the idea with such ingenuity, such expressive drama, and such resources, that it becomes a monumental preparation for the arrival of the real home key with the first entrance of the solo piano in D minor (the orchestral introduction has gone so far as to suggest that the opening movement might well be in D major before the soloist quietly disabuses us of that expectation). This kind of large-scale shaping, which demands detailed concentration from the listener (and repays it tenfold), is rare enough at any time, but especially so in the work of a young man in his mid-twenties.

Indeed, the opening movement is one of the largest symphonic movements composed

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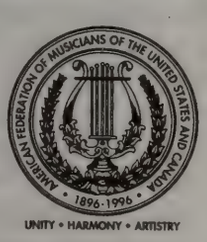
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by anyone after Beethoven, and it is dramatic in the way Beethoven was, employing musical ideas and keys and sonorities almost as characters in a play. In the opening movement the piano appears as a real dramatic foil to the thundering orchestra. It enters in a quiet, murmuring, pensive mood; it also introduces, as a solo, the richly consoling second theme. And, though the pianist has much difficult music to play, the soloist never has a cadenza. The purpose of the solo part is not showiness, as in so many concertos, but concentrated, thoughtful dialogue. The almost literal repetition of the second theme in the recapitulation is one of the few areas of repose in an otherwise tormented, turbulent movement.

The second movement, in D major, offers a great contrast to the storminess of the opening, but it still seems to have referred, in Brahms's imagination, to Schumann. Over the opening piano theme, Brahms wrote the words "*Benedictus qui venit in nomine Domini*," a text from the *Sanctus* of the Mass, and the music shares the spirit of the small sacred choral works he was composing about the same time. But Brahms also frequently referred to Schumann as "Mynheer Domini," and, as Malcolm MacDonald suggests, he may have intended this serene passage as a kind of "instrumental requiem" for that composer's troubled spirit. Despite its considerable length (which is only to be expected if it is to suit the gigantic opening movement), it remains intimate in expression almost throughout.

For the finale, Brahms returns to the demonic energy of D minor, a fast-moving rondo that is more grim than cheerful, yet exhilarating too. Brahms builds almost all of the themes in this movement on a rising arpeggio that seems to have grown out of the lyrical second theme of the opening movement. The way in which he constructs his themes, developing, linking, and transforming ideas not only within, but between, movements, is astonishingly mature. We have an advantage over the first audience, who saw only a mere stripling taking his place at the keyboard to introduce his new work; they were quite unprepared for the intellectual onslaught. We know that that young man had one of the great musical minds, and we can take as many opportunities as we like to hear the work again and penetrate its core. Brahms later developed to a higher pitch the surface variety in his music, but here he revealed its rock-solid skeleton.

—Steven Ledbetter



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Béla Bartók
Music for Strings, Percussion, and Celesta



Béla Bartók was born on March 25, 1881, at Nagyszentmiklós, Hungary, and died on September 26, 1945, in New York City. Paul Sacher, founder and conductor of the Basel Chamber Orchestra, commissioned the Music for Strings, Percussion, and Celesta *and gave the first performance in Basel on January 21, 1937, in celebration of his orchestra's tenth anniversary. Bartók had completed the score in Budapest on September 7, 1936, and the work was first heard there in February 1938, Ernö Dohnányi conducting. John Barbirolli introduced it to this country at concerts of the New York Philharmonic Symphony Society on October 28 and 29, 1937. Leonard Bernstein conducted the first Boston Symphony performances in February 1947. Charles Munch, Guido Cantelli, Ernest Ansermet, Michael Tilson Thomas, and Seiji Ozawa brought it back in later seasons, Ozawa giving the most recent Tanglewood performance on August 11, 1979, and the most recent subscription performances in January 1993. The title of the work indicates its unusual scoring for small drums (with and without snares), cymbals, tam-tam, bass drum, timpani, celesta, piano, harp, and strings.*

Introducing *Music for Strings, Percussion, and Celesta* to his *New York Herald-Tribune* readers in 1937, Lawrence Gilman characterized Bartók thus: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austerely sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past." If there is one quintessential Bartók composition, one work in which we can find all his strengths, the paradoxes in his music and the contradictions, the *Music for Strings, Percussion, and Celesta* is it.

In 1936, Bartók was fifty-five and at the summit of his powers and reputation. He had begun to compose at eight and had played the piano in public since he was ten. At twenty-six, he had become professor of pianoforte at the Conservatory in Budapest, succeeding his teacher, István Thomán, and over the course of thirty years he had earned an enviable reputation as a collector and scholar of Hungarian, Rumanian, Bulgarian, and Arabic folk music. He was even a success as a composer. It is true that his last American years were wretched, medically and fiscally, that he was discouraged to the point of giving up, that the support tendered by Serge Koussevitzky, who commissioned the Concerto for Orchestra for Boston, and by Yehudi Menuhin was literally life-saving. To imagine, however, that Bartók's whole life was spent in the condition of unrecognized genius is to have the picture quite wrong. There were, to be sure, failures and frustrations, like Mengelberg's cancellation of the New York premiere of the Piano Concerto No. 1 on Bartók's first American tour, or the endless delays and unpleasantnesses that dogged the early career of *The Miraculous Mandarin*, but since the triumphant Budapest premiere in 1917 of his choreographic poem *The Wooden Prince*, his importance was understood, he had a good contract with a first-rate publisher ("This is a splendid thing...[it] counts as my greatest success as a composer so far"), and his music was widely and well performed.

He accepted Paul Sacher's commission on June 27, 1936, indicating in his letter that he was thinking of a work "for strings and percussion (thus, besides the strings, there would be piano, celesta, harp, xylophone, and percussion instruments)," and he completed the score ten weeks later, on September 7. Though he seems to have entertained ideas about renaming the piece later, he retained its working title, *Musique pour instruments à cordes, batterie et céleste en quatre mouvements*. The other percussion

instruments turned out to be small drums, with and without snares, cymbals, tam-tam, bass drum, and kettledrums. In the finale, the piano part is sometimes for four hands, the third and fourth belonging to the celesta player. Bartók wants the strings on stage in two separated groups, and his score includes a suggested seating plan which puts first and second violins, first violas, and first cellos on the left, third and fourth violins, second violas, and second cellos on the right, basses across the back (firsts on the left, seconds on the right), and the other instruments in the middle, piano and celesta toward the left, harp and xylophone toward the right.

First, a dark fugue. The instruments are muted and it is a long time before they rise from *pianissimo*. The gait is irregular and mystifying. The theme itself is constricted, its range only a fifth. The texture is dense and tight. Then, mutes are removed, the tempo quickens, kettledrums and cymbals join in, and a thwack on the bass drum signals the arrival of a tearing climax. The music drops rapidly from this height: the mutes return, the celesta adds new and magic colors, and the sounds disappear into the silence from which they had come.

That music is the source of most of the rest. The shapes in the second movement are derived from it, though this Allegro comes in as a drastic contrast—quick, bright, in-



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clined to be regular in its rhythms (though often and delightfully syncopated). Piano and harp make their first appearance, and there is constant antiphonal play between the two string orchestras. At its recapitulation, the first theme is pushed together so that what took four beats before is allowed only three.

The Adagio, beginning and ending with atmospheric dialogues of xylophone and kettledrums, traverses many moods, successive phrases of the fugue subject heralding the appearance of each new section. The finale is country dance music: right at the beginning, the first orchestra strums and the second has a headlong Bulgarian tune. Here, too, the first movement's theme returns, but transformed, its intervals stretched wide, its harmonies open and unambiguous, and at the end, even the wild Bulgarian tune turns expansive in a harmonization that might have been invented by Bartók's compatriot and friend, Zoltán Kodály. And so this work is in Bartók's life a marker from which we can look both back and forward: the first movement is the summation of endeavors from about 1919 into the middle '30s, the time of the tough, concentrated, often fiercely dissonant music of *The Miraculous Mandarin*, the *Dance Suite*, the two sonatas for violin and piano, the first two piano concertos, the quartets Nos. 3, 4, and 5, the *Cantata profana*, while the radical reinterpretation of that material in the finale anticipates

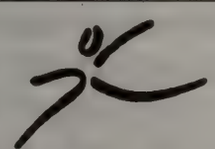
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the "easier" writing of the later years, of the Violin Concerto No. 2, the Concerto for Orchestra, and the Piano Concerto No. 3.

Music for Strings, Percussion, and Celesta is a work of exuberant invention, of rhapsody, of sometimes lacerating passion. But recall Gilman's phrase, "cerebral rhapsodist." There was, to Bartók's mind, the side that produced the darkness and passion of this fugue, that produced the high spirits of the second and fourth movements, the nocturnal mysteries of the Adagio of this *Music*, the ferocity of the first movements of the Fourth and Fifth string quartets, the scurrilous humor of the *Burletta* in the Sixth. But with inspiration and fantasy there went a passion for order. He was equipped with an uncannily accurate inner clock and he could tell when music marked to be played at metronome 112 was in fact going at 111 or 113.

One manifestation of his exquisite feeling for time and proportion was his fascination with the golden section, that division of a line where the smaller segment is to the larger as the larger is to the whole (the relation is about 382:618). Almost always in Bartók's mature music, something critical happens at that point of division. In the fugue of the *Music for Strings, Percussion, and Celesta*, it is the place where the mutes come off and where a percussion instrument, a kettledrum, enters for the first time (to the beat, it is

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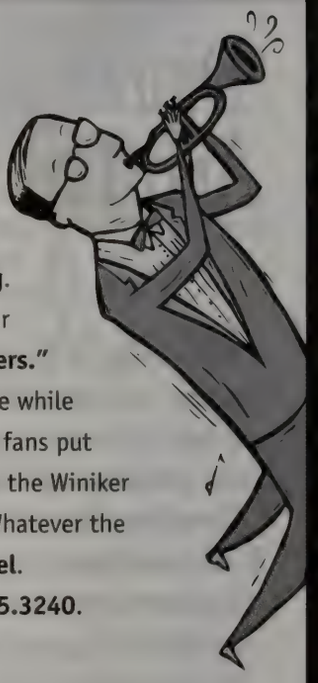
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the moment at which we first hear unmuted strings)—the place from which the music begins to move with energy toward its climax. In the second movement, it is the point at which the development really gets going, and it is marked by a striking new sonority and pattern, an *ostinato* in the second orchestra and harp, punctuated by unpredictably spaced chords on the piano and in the second orchestra, which plays those special Bartók pizzicatos where the string rebounds against the fingerboard with a hard slap. In the Adagio, it is at this point of division that the most amazing sounding section begins, the part where the soft *tremolando* dialogue of the two groups of strings is heard as though through a scrim of glissandos, scales, and broken chords from celesta, harp, and piano.

The design of the first movement is in another way a marvel and a delight to the mind. In tonal music, the most important note is called the tonic or keynote. The next most important is called the dominant, and it is the fifth note of the scale: the chord built on that note is the one with the strongest magnetic pull toward the tonic. If you keep going up a fifth at a time, you will touch all twelve notes and come back to your starting point, a voyage you can represent graphically by means of a circle. That circle of fifths also illustrates something else important: keys that we call closely related, i.e., those with the greatest number of notes in common, are the ones closest to each other

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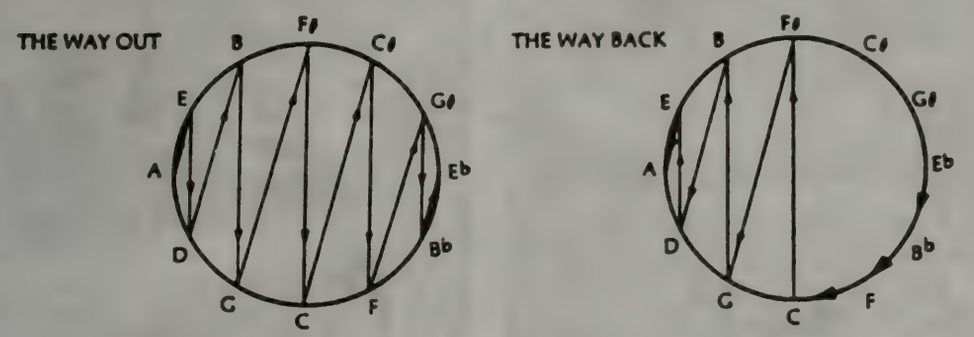
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on the circumference of the circle. The remotest relationships, i.e., those where there is actually only a single common note, are those between keys directly opposite one another on the circumference.



Now Bartók starts his fugue on A. Each successive entrance of a voice starts on another of the twelve available pitches, but arranged so as to fan out from A in both directions around the circle alternately. The *fff* climax with the single blow on the bass drum is reached when the process arrives at E-flat, the point opposite A on the circle, the maximum distance from home. That climax, that point of highest tension, is placed quite classically two-thirds through the movement, and the unwinding of the fugue will therefore entail some compression. Bartók moves in gigantic and quick strides across half the circle from E-flat to B-flat to F, then, after a breath, begins the journey back, during which, for a kind of symmetry, he presents the theme upside down. Starting with a series of fragmentary entrances on C and F-sharp, he retraces his steps until he reaches A. The homecoming is occasion for celebration: there are two simultaneous entrances on A, one giving the theme in its original form, the other in its inversion, and this is when and why the music is so wonderfully garlanded in the figurations of the celesta. When the piece began, the task was to conquer the whole tonal territory. Now the task is to stabilize. So, where the first twelve fugal entrances were on twelve different pitches, the last twelve are all on A. At the end, only two sections of violins remain: they start together on A, move in opposite directions until both reach E-flat, then converge quietly again on A. In those eighteen notes, Bartók shows us the whole movement in microcosm.

What draws us in is the expressive wealth of Bartók's music. We perceive its shape as natural, spontaneous, and inevitable: the most ardent romantic could desire no more. With coolest precision it has been calculated to make just that effect. Bartók's colleague, the man who in irritated response to his newly rich brother's signing a letter "land-owner" signed his reply, "Ludwig van Beethoven, brain-owner," would have understood.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has recently published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony—A Listener's Guide*.

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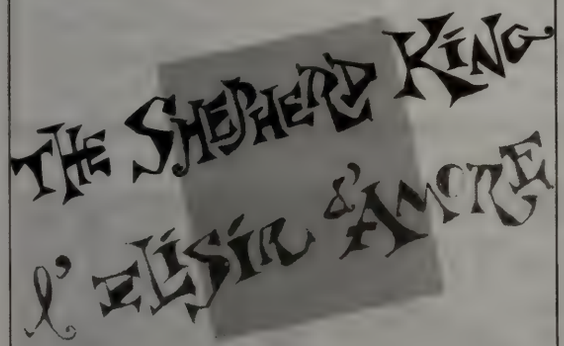
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Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume by Peter Latham, and Michael Musgrave's *The Music of Brahms* (Oxford paperback) deals with virtually all the works in some detail. *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is still available, though in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback) but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the First Piano Concerto is reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits



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of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader, though thoroughly up-to-date in approach, are the essays and other materials (including translations of letters and original reviews of Brahms works) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). Krystian Zimerman has recorded the Brahms First Piano Concerto with Leonard Bernstein and the Vienna Philharmonic (Deutsche Grammophon). A Boston Symphony recording with soloist Van Cliburn and Erich Leinsdorf conducting has been reissued on CD (RCA Gold Seal, with Brahms's *Handel* Variations). Among other available performances, you might consider Arthur Rubinstein with the Chicago Symphony under Fritz Reiner (RCA Gold Seal), or a historic recording from 1938 by Artur Schnabel with George Szell and the London Philharmonic (Pearl).

Paul Griffiths' *Bartók*, one of the newest additions to the Master Musicians series, provides a superb introduction to Bartók with imaginative insights on many aspects of the man and his work (Dent paperback; available so far only from the English publisher). Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) has long been the standard biographical and critical study and remains valuable. Of particular value in placing Bartók within the social and political context of his time is the recent symposium *Bartók and his World*, edited by Peter Laki (Princeton paperback). John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius*; there is a Dover paperback reprint simply titled *Béla Bartók: The American Years*. A more technical discussion of Bartók's music, including consideration of the "golden section," may be found in Ernö Lendvai's *Bela Bartók: An Analysis of his Music* (Corvina). The most brilliant analysis of Bartók's music, though it is highly technical, is to be found in the detailed study by Elliot Antokoletz, *The Works of Béla Bartók: A Study of Tonality and Progression in Twentieth-century Music* (University of California Press). Though Seiji Ozawa's Deutsche Grammophon recording of Bartók's *Music for Strings, Percussion, and Celesta* with the Boston Symphony Orchestra is currently unavailable, Ozawa recorded it more recently with the Berlin Philharmonic (Deutsche Grammophon, with Wolfram Christ as soloist in Bartók's Viola Concerto). Leonard Bernstein's recording of the *Music for Strings, Percussion, and Celesta* with the New York Philharmonic has long been a benchmark of this piece for me (Sony Classical). Charles Dutoit's recording with the Montreal Symphony Orchestra offers a very refined reading, not so electrifying as Bernstein's, but lusher (London). Herbert von Karajan offers a richly sonorous performance with the Berlin Philharmonic, but not perhaps so gritty as one might like (Deutsche Grammophon). The Concerto for Orchestra is the accompanying work on these three recordings. Sir Georg Solti's compact disc with the Chicago Symphony also includes the Divertimento for strings and the *Miraculous Mandarin* suite (London).

—S.L.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

Sir Simon Rattle



Born in Liverpool in 1955, Simon Rattle went to the Royal Academy of Music in London at sixteen to study conducting. In 1974 he won first prize in the John Player International Conducting Competition and became assistant conductor for three years of the Bournemouth Symphony and Sinfonietta, subsequently holding titles with the Royal Liverpool Philharmonic, the BBC Scottish Symphony, and the Rotterdam Philharmonic. From 1981 to 1983 he was artistic director of the South Bank Summer Music Festival. In 1980 he became principal conductor and artistic advisor of the City of Birmingham Symphony Orchestra, becoming its music director in September 1990. His successful tours with that orchestra have included Europe, Scandinavia, and the CBSO's first visits and subsequent returns to the Far East and North America. In October 1992 he became principal guest conductor of the Orchestra of the Age of Enlightenment. Sir Simon made his North American debut in 1979, with the Los Angeles Philharmonic, of which he was principal guest conductor from 1981 to 1994. He has led the Boston Symphony Orchestra frequently at Symphony Hall and at Tanglewood since his subscription series debut in November 1983, appearing here most recently prior to this season in January 1996. He has also conducted the Cleveland Orchestra, the San Francisco Symphony, and the Toronto Symphony. He made his New York debut in 1985 with the Los Angeles Philharmonic and made his United States opera debut in 1988 leading *Wozzeck* with the Los Angeles Opera and Philharmonic. Sir Simon made his Glyndebourne debut in 1977 with Janáček's *The Cunning Little Vixen*, subsequently leading productions there with the London Philharmonic of *Ariadne auf Naxos*, *Der Rosenkavalier*, *Love for Three Oranges*, *Idomeneo*, *Porgy and Bess*, and the Ravel double-bill *L'Heure espagnol* and *L'Enfant et les sortilèges*, and with the Orchestra of the Age of Enlightenment of *The Marriage of Figaro*, *Così fan tutte*, and *Don Giovanni*. He made his English National Opera debut in 1985 with Janáček's *Katya Kabanova* and his Royal Opera House debut in 1990 with *The Cunning Little Vixen*. An exclusive EMI artist for many years, Sir Simon has made more than sixty recordings, including award-winning recordings of Mahler's Symphony No. 2, Gershwin's *Porgy and Bess*, and discs of Schoenberg/Webern/Berg and Debussy. Recent recordings have included Liszt's *A Faust Symphony* with the Berlin Philharmonic and, with the CBSO, Szymanowski's Symphony No. 3, *Stabat mater*, and *Litany for the Virgin Mary*, Haydn symphonies 86, 22, and 102, and Szymanowski's First and Second violin concertos. Due for release this season are Mozart's *Così fan futte* with the Orchestra of the Age of Enlightenment and Mahler's *Das Lied von der Erde* with the CBSO. Sir Simon's Channel 4 television series "Leaving Home," the most ambitious series ever commissioned about twentieth-century orchestral music, is

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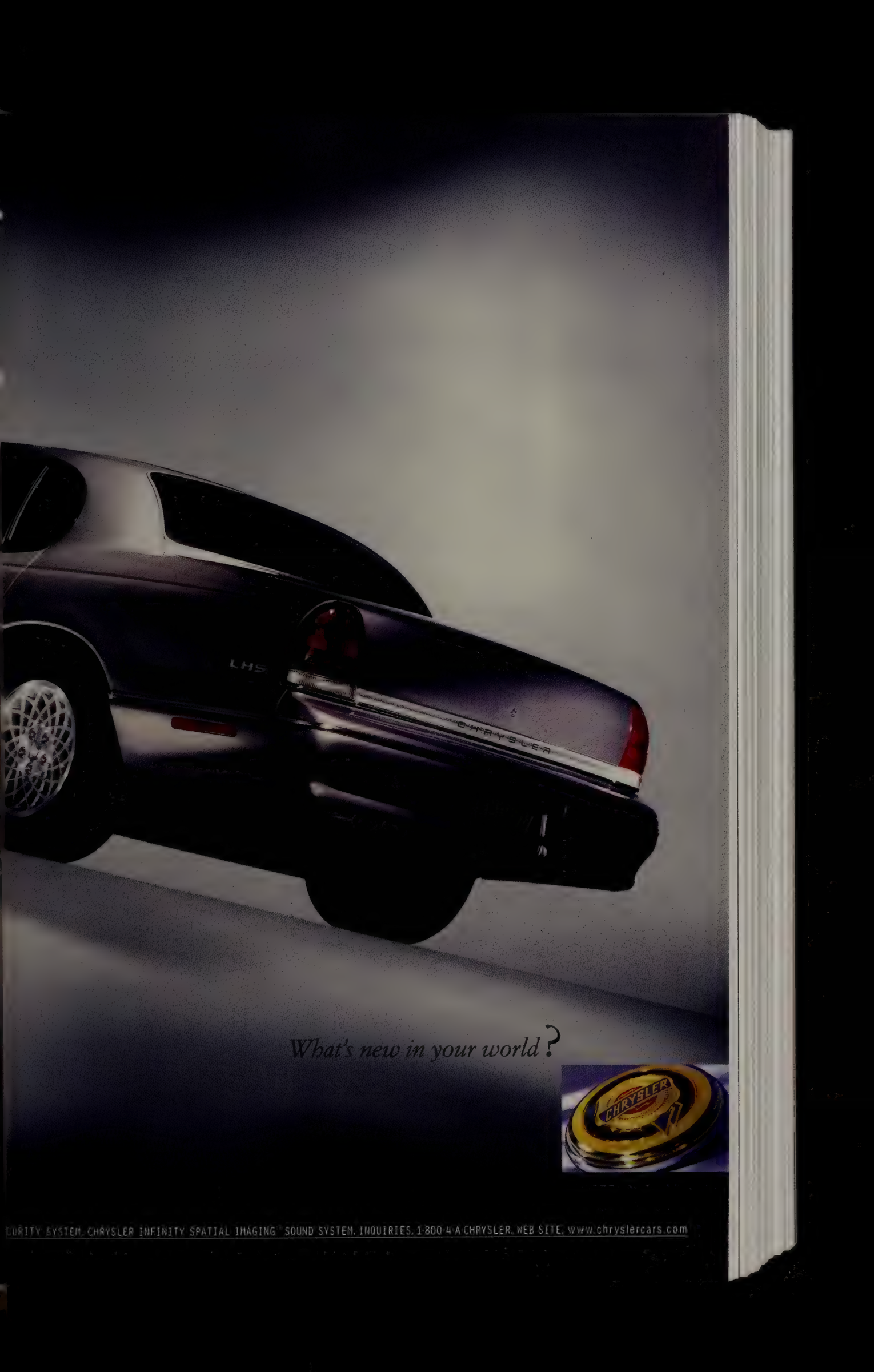
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scheduled for broadcast by the BBC this autumn. In addition to his work with the CBSO, Sir Simon is a regular guest conductor with the Berlin Philharmonic and the Vienna Philharmonic. His plans for the coming season and beyond also include European tours with the Vienna Philharmonic, the CBSO, and the Orchestra of the Age of Enlightenment, a series of Salzburg Festival projects, and Wagner's *Parsifal* for Netherlands Opera. In March 1993 Sir Simon received the Montblanc de la Culture Award for private vision for and his devotion to cultural endeavor, specifically for his work with the CBSO and his involvement in the building of its acclaimed new Birmingham Symphony Hall, which was opened in 1991. Having been awarded the C.B.E. for his services to music in the 1987 New Years Honours, he was made a Knight Bachelor in the Birthday Honours List in June 1994. Honored as Officier des Arts et Lettres by the French Minister of Culture in November 1995, he was awarded the Toepfer Foundation of Hamburg's 1996 Shakespeare Prize for his outstanding contribution to the arts within the framework of Europe's cultural heritage.

Krystian Zimerman



Pianist Krystian Zimerman made his first appearance on television in his native Poland at age six, playing his own compositions. Attending the Music Academy in Katowice he studied with Andrzej Jasinski, who remained his only teacher after his very first lessons from his father. In 1975, at eighteen, two months after completing his high school studies, he became the youngest-ever winner of the prestigious Chopin Piano Competition in Warsaw. Though he had already performed widely both in Poland and abroad after winning several other compositions, giving concerts in Vienna, Copenhagen, and several eastern countries, the Chopin prize was a major breakthrough, catapulting the young musician into the forefront of the international circuit. Mr. Zimerman feels that his greatest fortune has been to meet and learn from great musicians. Arthur Rubinstein, with whom he developed an early friendship, was an important musical influence. His work in concerts and recordings with conductors such as Bernstein, Giulini, and Karajan were landmarks in his career. More recently Witold Lutosławski dedicated his Piano Concerto to Zimerman, who gave the premiere in 1989. Mr. Zimerman's repertoire encompasses solo piano music, concertos, and chamber music, his aim in all of this being not to specialize in one composer or style, but to keep the range broad, from Bach to Lutosławski. Rather than let himself be labeled "a Beethoven player," he put Beethoven aside, working instead on Brahms, always preferring to avoid the dangers of musical pigeonholing. It can take a number of years for Mr. Zimerman to prepare a piece for concert performance: his method of working involves studying a wide range of pieces at any one time, each of which will be at a different stage of acquaintance or readiness. Living with works like the Brahms Second Piano Concerto or the Liszt Sonata for ten years helps to produce a mature, fully thought-out interpretation. This working structure is characteristic of his belief in long-term investment—whether in practicing, concert planning, or decision-making in day-to-day life. Mr. Zimerman gives no more than fifty concerts per year, as well as recording between one and three records for Deutsche Grammophon, with whom he has an exclusive contract. Many of his recordings have won awards, including the *Gramophone* Award, the Grand Prix du Disque, the Edison Prize, the Diapason d'Or, and a Grammy nomination. Although a prizewinner on a number of occasions and a participant in various competitions in the early part of his career, Mr. Zimerman now remains firmly opposed to the idea of competitions as a method of musical selection and refuses all invitations to sit on juries for international piano competitions. Beyond the piano, his interests range from playing the organ to psychology to electronics. He is married and the father of two children. Mr. Zimerman made his Boston Symphony debut in March 1985 with Beethoven's Piano Concerto No. 4, subsequently appearing with the BSO as soloist in Liszt's two piano concertos and *Totentanz* (which he recorded with Seiji Ozawa and the orchestra for Deutsche Grammophon), Beethoven's *Emperor* Concerto, and, most recently in October 1993, Bartók's Piano Concerto No. 1.

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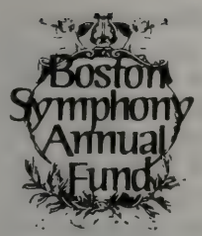
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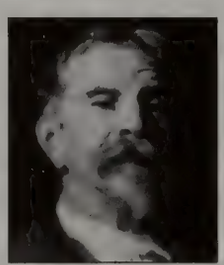
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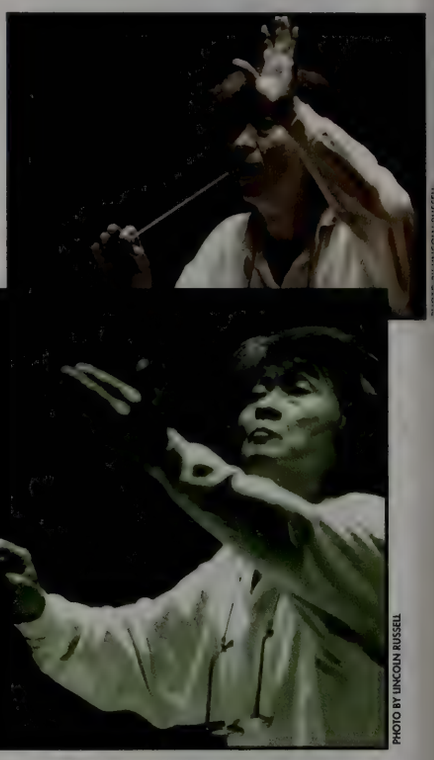


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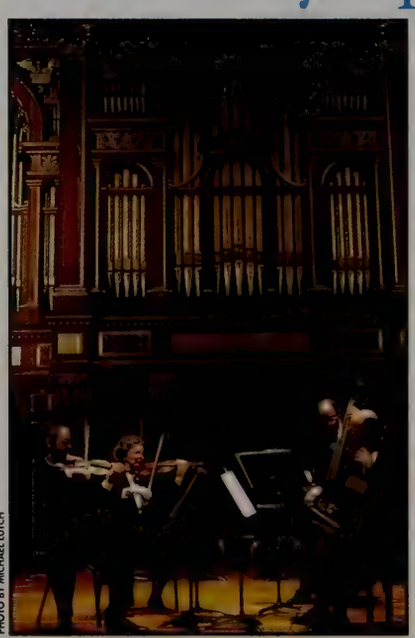


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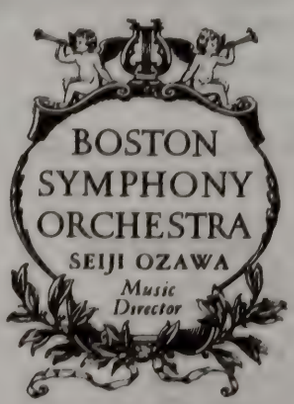
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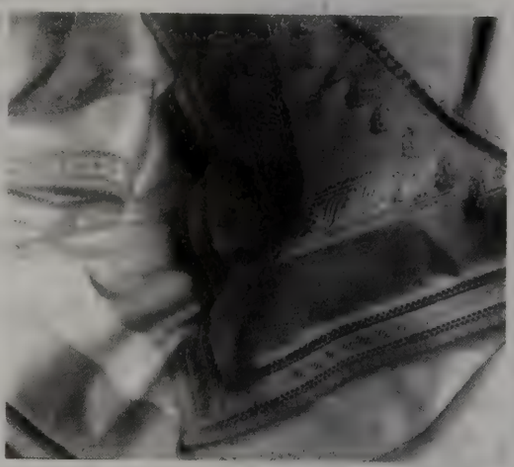
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NEXT PROGRAM. . .

Wednesday, November 6, at 7:30 (Open Rehearsal;
Pre-Rehearsal Talk at 6:30 in Symphony Hall)
Thursday, November 7, at 8
Friday, November 8, at 1:30
Saturday, November 9, at 8

SIR SIMON RATTLE conducting

HAYDN — Symphony No. 90 in C

Adagio—Allegro assai
Andante
Menuet; Trio
Finale: Allegro assai

INTERMISSION

BRUCKNER — Symphony No. 7 in E

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
[Very solemn and very slow]
Scherzo: Sehr schnell [Very fast]
Finale: Bewegt, doch nicht schnell
[Moving along, but not fast]

Sir Simon Rattle's second BSO program this season features two Austrian symphonies bracketing the early and late stages of the great symphonic tradition: Haydn's Symphony No. 90 of 1788, and Bruckner's gigantic Seventh. Haydn was proud of the new and unusual effects he produced in this symphony; he wrote to the promoter in Paris with the remarkable suggestion (for its time) that the orchestra should have a rehearsal to practice the piece before they performed it! Bruckner's Seventh was written nearly a century later by a composer who fused a knowledge of Beethoven's symphonic writing with the orchestral treatment of Wagner and the Austrian melodic touches of Schubert. The Seventh is one of Bruckner's grandest pieces of musical architecture, opening with a great, soaring melody and including an extraordinary and moving slow movement that became Bruckner's tribute to Wagner, the composer who so inspired him.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

Wednesday, November 6, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—November 7, 8-10:05
Friday 'B'—November 8, 1:30-3:35
Saturday 'A'—November 8, 8-10:05

SIR SIMON RATTLE conducting

HAYDN	Symphony No. 90
BRUCKNER	Symphony No. 7

Thursday, November 14, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—November 14, 8-10:15
Friday 'A'—November 15, 1:30-3:45
Saturday 'B'—November 16, 8-10:15

SEIJI OZAWA conducting
YO-YO MA, cello
WILLIAM STONE, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Cello Concerto No. 2 in D
TAKEMITSU	*My Way of Life*, for baritone, chorus, and orchestra
HAYDN	Cello Concerto No. 1 in C
KIRCHNER	Music for Cello and Orchestra

Wednesday, November 20, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—November 21, 8-9:50
Friday 'B'—November 22, 1:30-3:20
Saturday 'A'—November 23, 8-9:50
Tuesday 'C'—November 24, 8-9:50

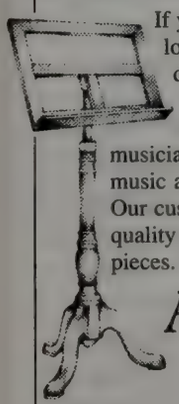
SEIJI OZAWA conducting
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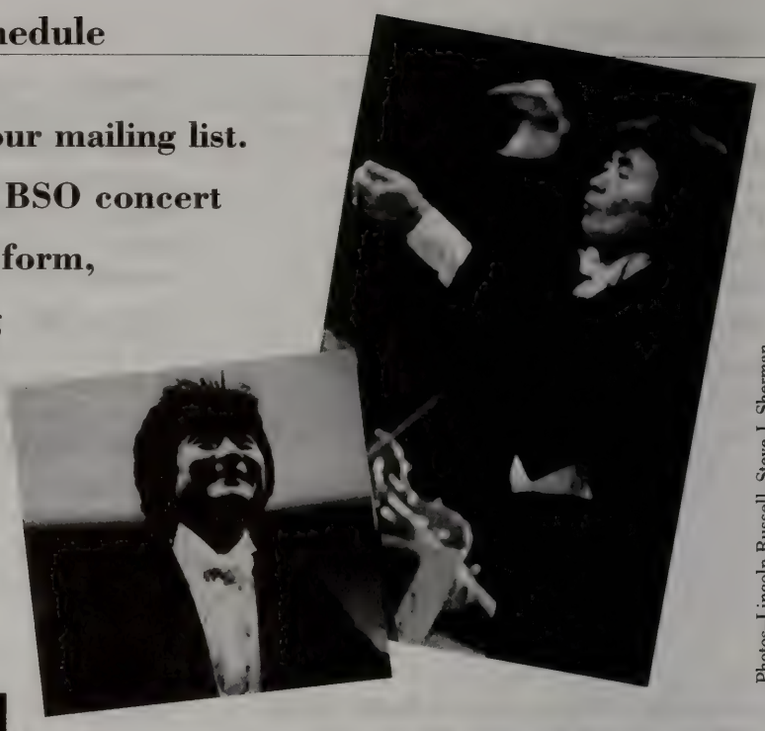
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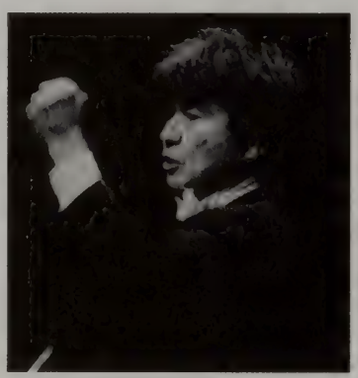
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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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One Hundred and Sixteenth Season, 1996-97



SUPPER CONCERT II

Thursday, October 31, at 6
Tuesday, November 5, at 6

BONNIE BEWICK, violin
KELLY BARR, violin
EDWARD GAZOULEAS, viola
OWEN YOUNG, cello
JAY WADENPFUHL, horn
TIMOTHY STEELE, piano

BARTÓK — String Quartet No. 2, Opus 17

Moderato
Allegro molto capriccioso
Lento

Ms. BEWICK, Ms. BARR, Mr. GAZOULEAS, and Mr. YOUNG

BRAHMS — Trio in E-flat for violin, horn, and piano, Opus 40

Andante—Poco più animato
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Ms. BEWICK, Mr. WADENPFUHL, and Mr. STEELE

Baldwin piano
Please exit to your left for supper following the concert.

Béla Bartók
String Quartet No. 2, Opus 17

Bartók's Second Quartet was among his first compositions in a burst of activity following several years of artistic isolation, begun in 1912, when he devoted himself predominantly to research into folk song. His absorption with this music bore rich fruit in the Second String Quartet, premiered on March 3, 1918, by the Waldbauer-Kerpely Quartet, to which it is dedicated. In this quartet, Bartók seems to have absorbed all of Hungarian folk music within himself and to have created a music that at every point sounds Hungarian in its intervals, rhythms, textures, and sonorities, without the naiveté of simple quotation. As his biographer Halsey Stevens writes, "The whole direction of Bartók's later writing might be deduced from this one work."

The quartet is in three movements, with the dynamic second movement surrounded by a lyric opening and a pensive finale. The material grows out of the first five notes of the first violin (a sequence of fourths—perfect, augmented, diminished). The second movement is forceful, even brutal, in its assertion of repeated-note patterns against highly chromatic dancelike melodies. The octave D's in the second violin, reiterated more than one hundred times following the eight introductory measures, serve as a drone—inspired, surely, by folk instruments—to ground the tonality even when the melodic lines are most intensely chromatic. The reflective final Lento is built up in chainlike sections linked by some important common intervals, especially fourths and minor seconds. The style, the structure, the expressive means employed reveal the mature master whose fundamental qualities are already fully apparent in this seminal work.

Johannes Brahms
Trio in E-flat for violin, horn, and piano, Opus 40

Johannes Brahms composed this striking trio in 1865, at the end of a glorious outpouring of chamber music. He had already employed the horn to great effect in his set of choruses for women's voices, two horns, and harp, Opus 17, but it was fairly unusual to include the instrument in a full-scale four-movement chamber work, if only because of the tonal limitations that it necessitated. Although valves had recently been developed for the horn, Brahms preferred to use the old, natural horn, which was limited to a fairly restricted number of pitches, but which he claimed had a much fuller and more satisfying tone than the valved instruments. On a natural horn, the player sounded many pitches by inserting his hand into the bell to lower the pitch by a half-step or, at most, a whole step, but this also muffled the tone. The player therefore had to be somewhat circumspect in playing the unstopped tones, in order to make them match the stopped tones as closely as possible.

Brahms completed the trio, a romantic work redolent of German forests, in the wooded neighborhood of Lichtenthal, near Baden-Baden, in May of 1865, and took part himself (as pianist) in the first performance that December, in Karlsruhe. When he offered it to his publisher Simrock the following June, he noted that the horn part could, if necessary, be played on a cello, but later he had a change of heart and said that he preferred viola to cello as an alternative to the horn. Simrock agreed to print a viola part, too (it could only increase sales!), but he refused Brahms's request to suppress the cello part.

Owing to the difficulty of modulating freely and widely with a natural horn,

Brahms wrote a first movement that simply alternates two ideas—the opening Andante in E-flat and a *Poco più animato* in a related minor key—with a sonata-like tonal plan, but without any rapidly modulating development section. The scherzo that follows is a lively romp with some surprising harmonic twists, both in the main section and in the Trio, which comes in the dark key of A-flat minor. The slow movement is an expressive lament, thought by some critics to be a musical response to the death of the composer's mother, which took place in the year of composition (and to which the soprano solo of the *German Requiem* was another response). The finale conjures up the forest and the hunt, with its fanfares and its echoes in a vigorous interplay of good humor.

—Notes by Steven Ledbetter

Born in Honolulu, Hawaii, in 1963, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. She also performs frequently in the Boston area in recitals and chamber music concerts. Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra; she has appeared as concertmaster and soloist with the New England Philharmonic. She has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

A member of the Boston Symphony Orchestra since February 1996, **Kelly Barr** received her master of music degree from the New England Conservatory of Music and her bachelor of music degree from the University of Minnesota. Ms. Barr's teachers included James Buswell, Almita Vamos, Roland Vamos, and Catherine Tait; her chamber music coaches included Louis Krasner, Eugene Lehner, Scott Nickrenz, and Randall Hodgkinson. As a soloist, Ms. Barr has performed in a recital series for the Jordanian Conservatory, with the Plymouth Philharmonic, and with the Depaul Symphony Orchestra. She has also performed at the Encore Music Festival, participated in the Musicorda Summer String Program, and been heard at the Isabella Stewart Gardner Museum, in the Minneapolis radio series "Live From Landmark," and as a guest artist at the Children's Museum in Washington, D.C. As an orchestral player she has also performed with the Boston Pops Esplanade Orchestra, the St. Louis Symphony, and the American Soviet Youth Orchestra. A former member of the New England Conservatory Honors Piano Trio, she has received awards in the Schubert Club Competition, the Western Illinois University Orchestra Competition, and the Fox Valley Symphony Orchestra Competition.

Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony's viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as

first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. Mr. Gazouleas has taught viola as an instructor at Temple University and privately at Swarthmore College. Locally he has performed with the Boston Artists Ensemble and Collage New Music.

Cellist **Owen Young** joined the Boston Symphony during the BSO's 1991 Tanglewood season. Mr. Young has participated in the Tanglewood, Aspen, Banff, Davos, Sunflower, and Gateway music festivals. His many appearances as soloist have included the Pittsburgh Symphony and the Boston Pops. He performs chamber music and recitals frequently in the United States and abroad. Besides teaching cello privately, Mr. Young also coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. His own teachers included Aldo Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, Mr. Young served as principal cellist with the Yale Symphony and was soloist for that ensemble's European tour. He played with the New Haven Symphony during the 1986-87 season and was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony in 1991.

Jay Wadenpfuhl was born into a musical family and became a professional horn player at fifteen. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn performance and minoring in composition. His teachers included John Barrows and Philip Farkas. Before joining the Boston Symphony in 1981 he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony. Mr. Wadenpfuhl teaches at Boston University and the New England Conservatory of Music. As a member of the NFB Horn Quartet he recorded an album in memory of John Barrows; released in 1989, the album includes Mr. Wadenpfuhl's own *Tectonica*, for eight horns and percussion. The NFB Quartet has also recorded a second album, with internationally known horn player Barry Tuckwell; this includes the world premiere recording of Gunther Schuller's Five Pieces for Five Horns with the composer conducting, as well as a new Wadenpfuhl quartet called *Textures*. Mr. Wadenpfuhl premiered the *Huntington Horn Concerto*, a piece written for him by William Thomas McKinley, in 1989 with John Williams and the Boston Pops Orchestra.

Timothy Steele is an assistant conductor/pianist for the Boston Lyric Opera and a faculty member of the New England Conservatory. He has served on the music staff of Wolf Trap Opera and Central City Opera, among others, and plays regularly for the Handel & Handel Society and Emmanuel Music. Recital partners include violinist Bonnie Bewick and cellist Jan Pfeiffer. Mr. Steele is a graduate of Drake University and the University of Southern California, where he studied with Gwendolyn Koldofsky.

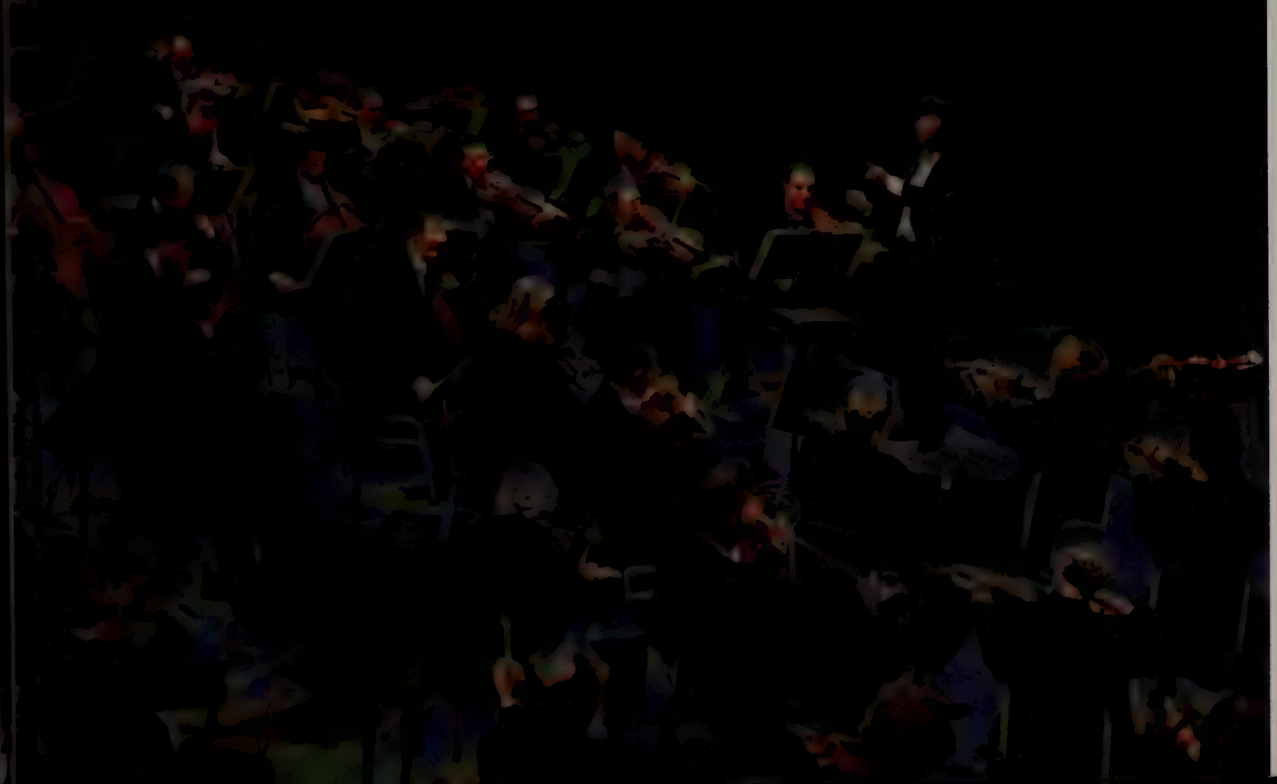
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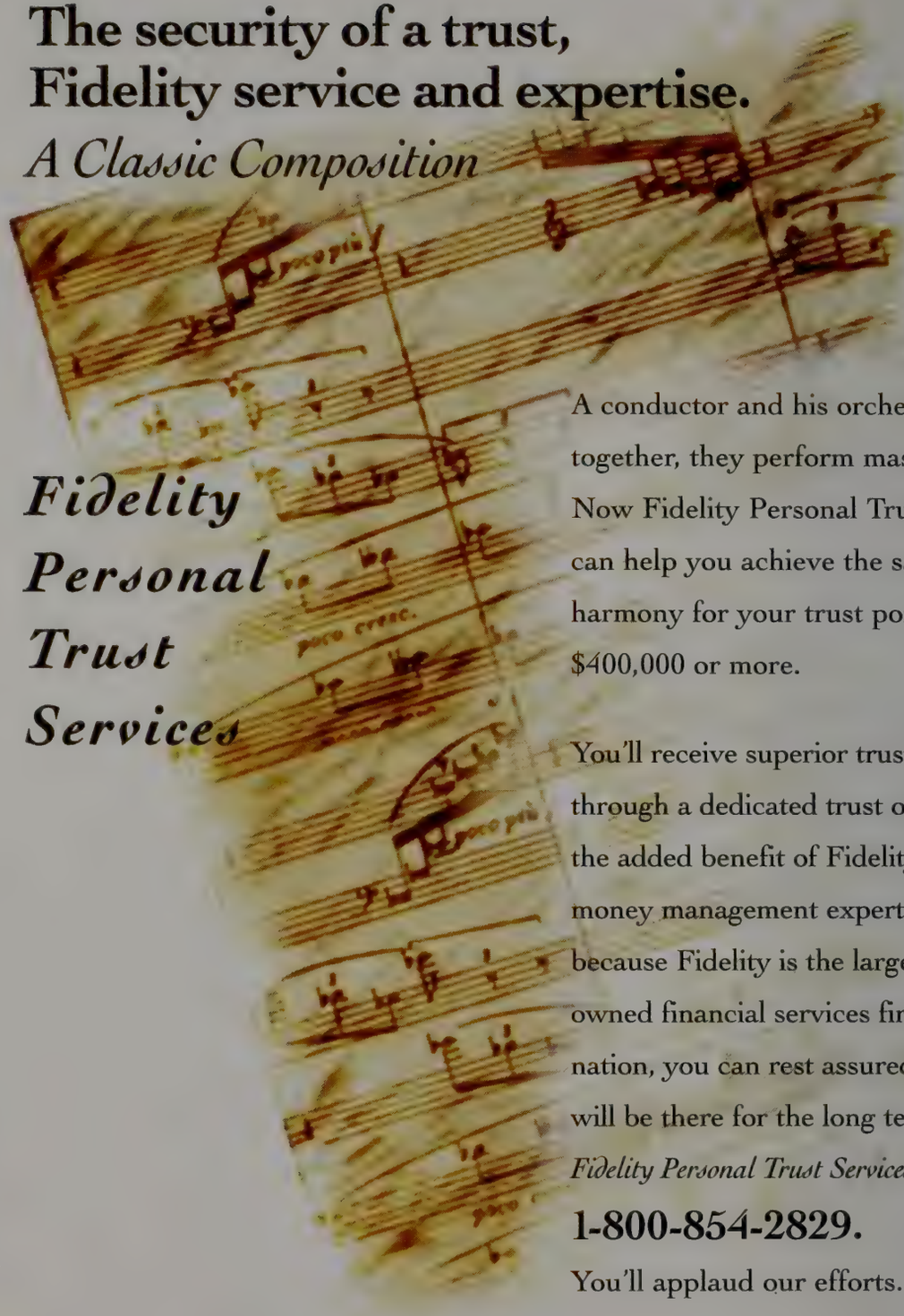
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From the BSO Archives:
Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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"Runnin' Wild" to the Top of the Charts

In its first week of release, "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra under their new contract with RCA Victor, sold more than 4,000 copies, propelling it to No. 1 on *Billboard*'s crossover chart. By the end of the second week, still at No. 1, sales of the disc had exceeded 7,000 copies. The album pays tribute to Glenn Miller and features sixteen of the bandleader's best-known hits, including "In the Mood," "Moonlight Serenade," "A String of Pearls," "My Blue Heaven," and the title track. With the signing of this recording contract, which calls for six releases over the next four years, the Boston Pops Orchestra has returned to producing albums with its original label, RCA Victor, for which Arthur Fiedler made many hit recordings.

The BSO Goes On-line

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1996 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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Music Director Ronald Knudsen leads the opening concerts of the New Philharmonia Orchestra's 1996-97 season on Saturday evening, November 16, at 8 p.m. and on Sunday afternoon, November 17, at 3 p.m. at Ellsworth Auditorium at Pine Manor College in Chestnut Hill. Former BSO assistant concertmaster Emanuel Borok is featured in the New England premiere of Philip Glass's Violin Concerto, in a program also including Mendelssohn's overture to *A Midsummer Night's Dream*, Debussy's *Prelude to the Afternoon of a Faun*, and Stravinsky's *Firebird* Suite. For tickets, or for information on the orchestra's three-concert subscription series and such special events as the NPO's "*Messiah* Sing" and annual Benefit Pops Concert and Silent Auction, call (617) 527-9717.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its first of three 1996-97 programs on Sunday, November 17, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. The program includes the world pre-



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miere of Andy Vores' *Weegee*, written for Collage's twenty-fifth anniversary, Stefan Wolpe's Piece in Two Parts, and Walton's *Façade* with speakers Susan Larson and Benjamin Zander. Single tickets are $12; three-concert season subscriptions are available at $25. For more information call (617) 325-5200.

The Boston Artists ensemble—BSO violinists Victor Romanul and Tatiana Dimitriades, violist Burton Fine, and the ensemble's founder, cellist Jonathan Miller—performs Schubert's A minor string quartet, D.804, and Beethoven's Quartet No. 13 in B-flat, Opus 130, with its original *Grosse Fuge* finale on Friday, November 22, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, December 1, at 2:30 p.m. at Trinity Church in Newton Centre. Tickets are $20 ($17 students and seniors). Four-concert subscription tickets at each location are also available. For more information call (617) 964-6553.

Supper Concerts at Symphony Hall

Enhance your evening at Symphony with a BSO Supper Concert, a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open at 5:30 p.m. for à la carte cocktails and conversation. The repertoire for Supper Concerts consists of chamber music by composers whose symphonic works are featured in that evening's BSO concert. Upcoming Supper Concerts will feature Messiaen's *Quartet for the End of Time* (Saturday, November 30, and Tuesday, December 3) and music of Tchaikovsky (Thursday, December 5, and Tuesday, December 10). These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets are priced at $24 per person. Advance reservations must be made by mail. For reservations the week of the Supper Concert, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours in advance. There is a $2.50 handling fee for each ticket ordered by telephone. For further information call (617) 638-9390.

Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season continue with an exhibition of scissorcuts by the Guild of American Paper Cutters on display through December 17. Now an international organization, the guild has members from Europe, Canada, the United States, and Mexico. Scissorcuts originated in China, with shadow theater figures created from leather and paper cut out with knives. The art came to Europe from China, through India, Java, and Persia, in the seventeenth century, when white, black, and colored papers were cut with knives or very fine scissors. Few art forms require so little in the way of material or tools yet allow the artist to create works of such beauty and complexity. This show will be followed by an exhibition, assembled by Joseph Gropper of the Gropper Art Gallery, of watercolors by Katharine Gericke, daughter of the BSO's second music director Wilhelm Gericke. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

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Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

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David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
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Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
‡Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

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Bernard Haitink, *Principal Guest Conductor*
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Thursday, November 7, at 8
Friday, November 8, at 1:30
Saturday, November 9, at 8

SIR SIMON RATTLE conducting

HAYDN — Symphony No. 90 in C

Adagio—Allegro assai
Andante
Menuet; Trio
Finale: Allegro assai

INTERMISSION

BRUCKNER — Symphony No. 7 in E

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
[Very solemn and very slow]
Scherzo: Sehr schnell [Very fast]
Finale: Bewegt, doch nicht schnell
[Moving along, but not fast]

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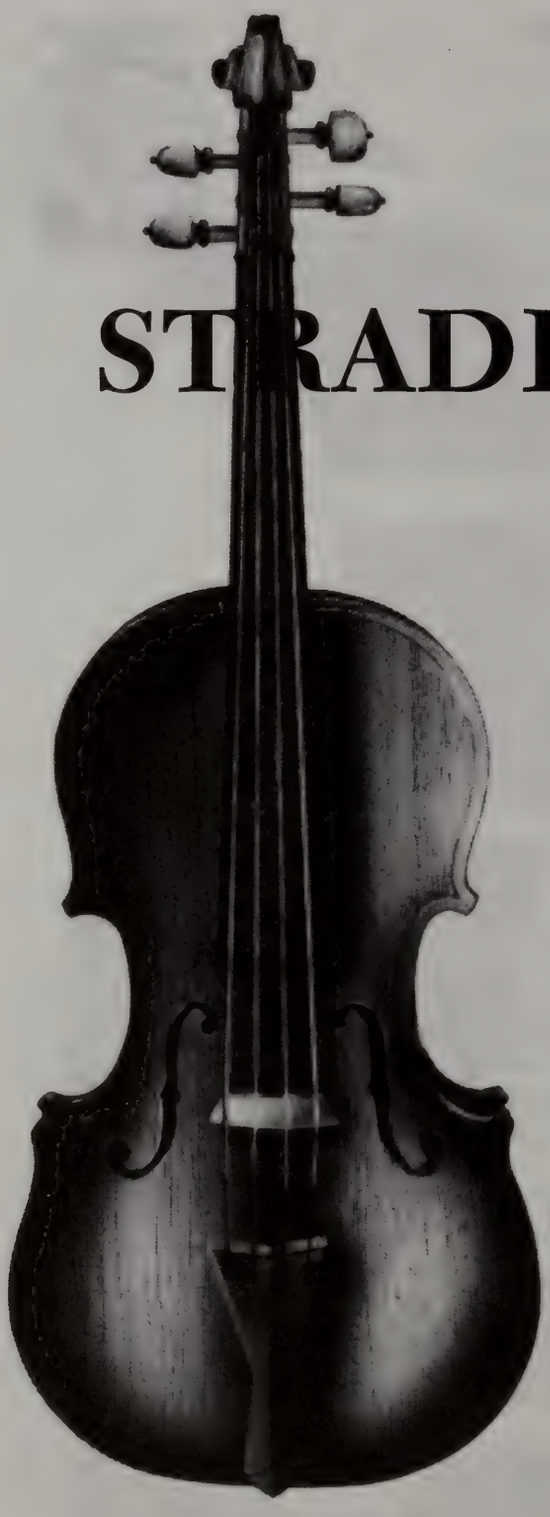
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Baldwin piano

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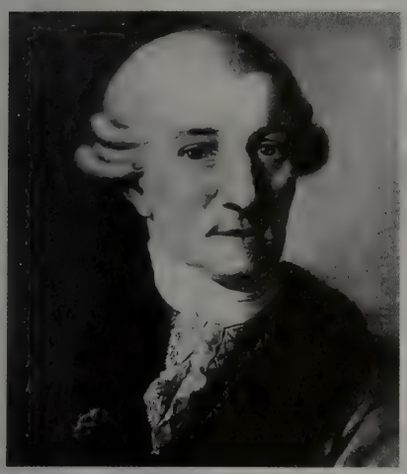
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Joseph Haydn
Symphony No. 90 in C



Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed the Symphony No. 90 in 1788. The precise date of the first performance is unknown, but there were almost certainly three "premieres," one in Paris, one in Germany, and one at Eszterháza, as discussed below. Wilhelm Gericke led the Boston Symphony Orchestra in what may have been the work's American premiere on April 21 and 22, 1899, later BSO performances being given by Karl Muck, Erich Leinsdorf, Charles Wilson, Simon Rattle (the most recent subscription performances, in November 1983), and Hugh Wolff (the BSO's only Tanglewood performance, on August 4, 1995). The score calls for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

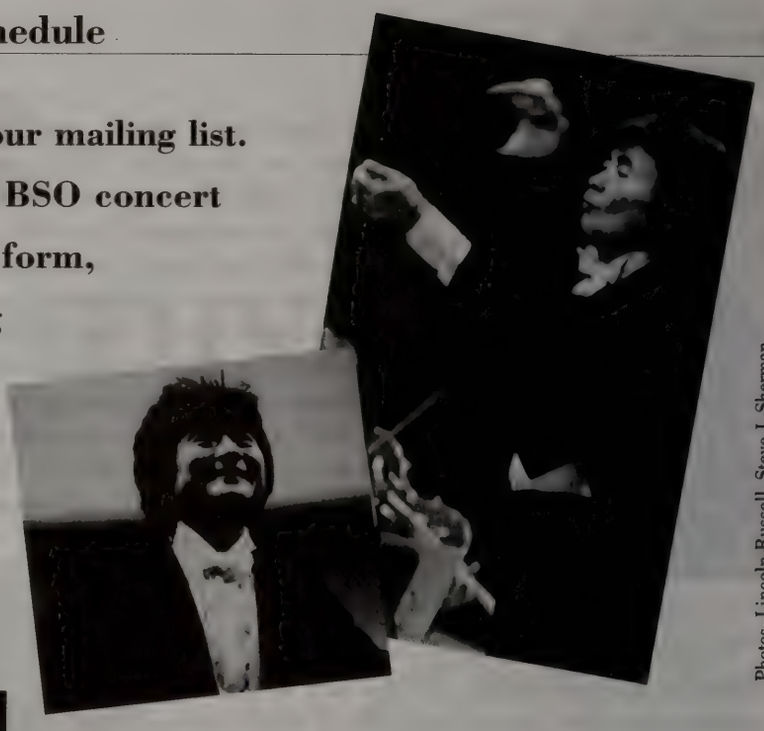
Haydn's music was always enormously popular in Paris, the most vigorous musical center in Europe during the last half of the eighteenth century, at least until 1789. In addition to active music publishers, there were several series of public symphony concerts (a relatively new development in the history of music), which were sponsored by the nobility but frequented by music-lovers of many different classes. In the earliest years Haydn's music reached Paris without his knowledge, usually in manuscript copies, many of which were published without the composer's authorization. By the late 1770s he was one of the most popular composers around, though he himself apparently did not realize this, isolated as he was in the service of the Esterházy family, until he learned in a letter from the director of the Concert Spirituel that his *Stabat Mater* had been performed four times in Paris with great success.

Eventually Parisians who wanted new works of Haydn's came to him directly with commissions. One of these was the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, who owned one of the greatest private music collections of the whole period and was a patron of a concert organization called Le Concert de la Loge Olympique, organized by a group of Parisian Freemasons. Count d'Ogny had already commissioned a group of six symphonies from Haydn in 1785, the ones now known by the numbers 82 to 87, and those symphonies had been received in Paris with enormous success (as indicated by the fact that they were also performed by the Olympique's rival organization. Le Concert Spirituel). Then, in 1788, Johann Tost took to Paris two more symphonies, the ones now known as numbers 88 and 89. The success of these eight works persuaded Count d'Ogny to order three more symphonies from Haydn.

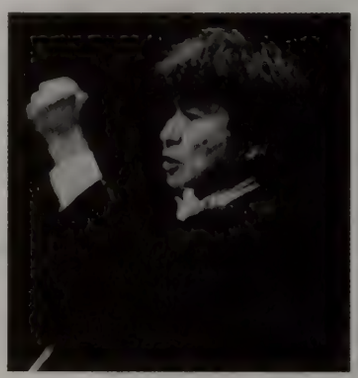
The count's offer arrived at Eszterháza just about the same time that Haydn received an order from a south-German patron, Prince Kraft Ernst von Oettingen-Wallerstein, for three new symphonies. Haydn acted the shrewd salesman and provided the same three symphonies for both commissions (though each of his noble patrons certainly expected to be receiving one-of-a-kind merchandise). The symphonies we know as numbers 90 and 91 were composed in 1788; No. 92 followed in 1789. Haydn's autograph manuscripts are all in existence bearing dedications to "Mons[ieur] le Comte d'Ogny." In the meantime, Haydn wrote the Viennese agent of Prince Oettingen-Wallerstein in February 1788, explaining that he could not write the symphonies at present, since he was required to produce so much new music for his own patron and for others who were already in line. A year and a half later, in mid-October 1789, after having sent the auto-

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Photos–Lincoln Russell, Steve J. Sherman



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SEIJI OZAWA
Music Director

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graph scores to Count d'Ogny, Haydn sent performing parts (rather than scores) of the same three symphonies to Prince Oettingen-Wallerstein via his agent Müller.

The prince, however, seems to have suspected that he was not the sole possessor of these three symphonies. Perhaps it was simply because Haydn had sent only the performing parts, the prince assuming that the scores had gone to someone else. By the end of November, Haydn was defending himself to Müller in a letter that was nothing short of a bald-faced lie, claiming that "most terrible pains in my eyes" had prevented the production of legible scores. This, of course, would have come as a great surprise to Count d'Ogny, who had received very attractive scores indeed. But Haydn clearly felt that this bit of chicanery was justified by the losses he had encountered over the years from copyists and publishers who had issued his music without paying him any sort of fee.

Yet for all Haydn's clever maneuvering to sell symphonies that purported to have been written for Paris or for Wallerstein Castle, it is clear from an examination of the music that he really composed them for his own use at Eszterháza. By 1788 any orchestra in Paris could find two flutes and two clarinets; but in Eszterháza, Haydn had only a single flute and no clarinets at all, so he scored the C major symphony to include a wind ensemble of one flute plus pairs of oboes and bassoons. Moreover, he had over the course of these years produced a number of festive C major symphonies featuring an Eszterháza specialty, horns tuned in C *alto*, a unique sound replacing the trumpets that would have been used elsewhere. Sure enough, Symphony No. 90 calls, at times, for these high horns. Thus it seems most likely that the actual first performance of the symphony took place under Haydn's direction at Ezsterháza before he sent the music off to either of his noble patrons. Each of them would have been quite sure, probably incorrectly, that he had given the first performance.

Like so many of Haydn's late symphonies, this one begins with a slow introduction,

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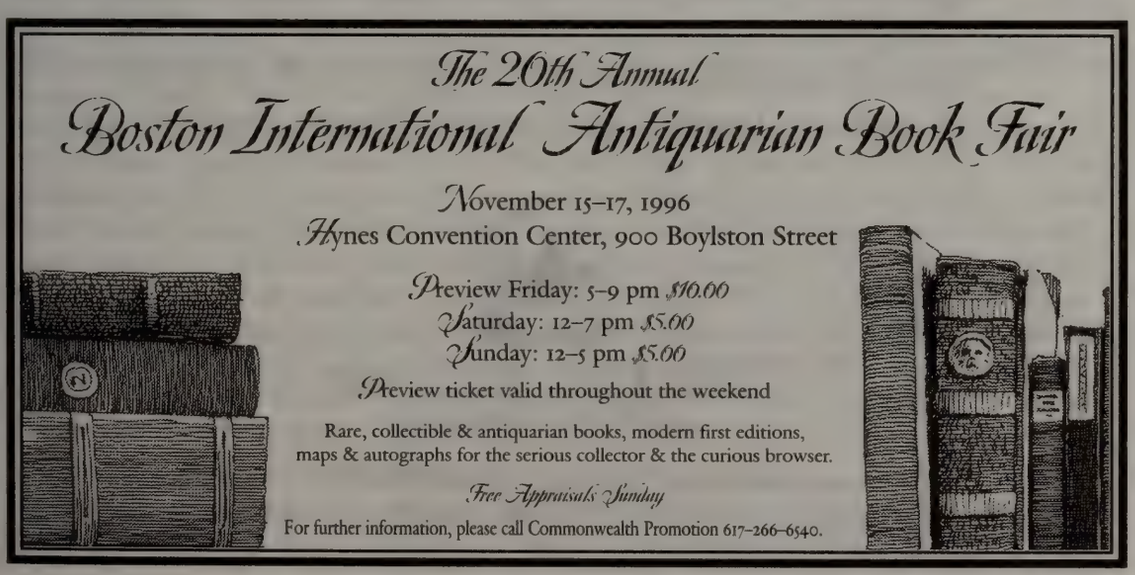
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designed to lend weight to the beginning and grab the attention of the audience before reaching the main body of the sonata movement, which starts softly. Haydn creates a rare, direct link between the slow introduction and the Allegro by actually presenting the main theme of the first movement at a much slower tempo starting in the fourth measure of the introduction (first violins). The efficient clarity of this movement, emphasized by the scoring, makes it practically a textbook illustration of the classical sonata form (though unlike most textbooks, this one is filled with brilliant energy and utterly unpedantic). The principal theme is stated in the violins with little more than a background response from the winds. The first tutti brings in the rhythmically vigorous transition that leads ultimately to the secondary key, the arrival of which is pinpointed by a solo flute (echoed later by an oboe) singing the secondary theme over a delicate accompaniment in the strings. The development makes use of the repeated eighth-note figure from the beginning of the main theme as well as the little song of the flute and oboe. Gradually the repeated-note idea becomes predominant as all the instruments drop out to leave the first violins chattering away, though apparently in the wrong key. But we're closer than we think: just two steps up the scale, and Haydn reaches his recapitulation.

The second movement is a set of double variations with a delicate strain in F major twice alternating with a more vigorous one in F minor. The last F major strain is for strings alone: Haydn follows it with a beautiful and restrained coda in which the woodwinds dominate in a rich scoring. Of the Menuet, H.C. Robbins Landon has marveled that Haydn was able to capture so well the glittering spirits of a ball at Versailles without ever having experienced it directly. (It is rather sobering to think that the world displayed in this music was to come to its sudden end within a year of the composition.) The finale is all wit and irony as it races away, tossing off its single theme or offshoots thereof in a mad chase that hardly ever drops below the speed of rushing sixteenth-notes. When we have heard the expected recapitulation in C major and what seems to be the final close (though it *does* seem a bit abrupt and a bit too soon), Haydn throws in a wonderful surprise: after the seemingly final cadence and a rest of four measures, designed to draw the unwary into premature applause, he suddenly seems to be starting all over in the wrong key—D-flat! This is actually the beginning of an enormous coda that begins uncertainly, as if searching for its way home. As the path becomes clear, it builds in confidence and energy to the final burst of glory.

—S.L.





Chester Williams, Fox Hill Village resident and Dean Emeritus, New England Conservatory of Music.

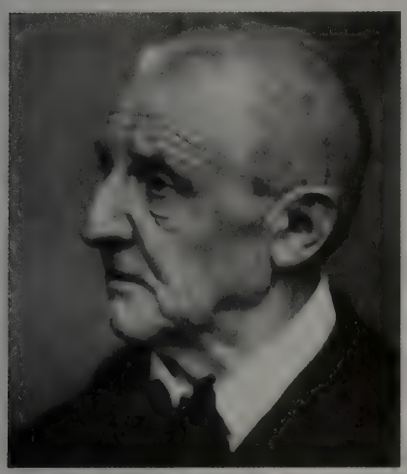
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Anton Bruckner
Symphony No. 7 in E



Josef Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He began work on his Symphony No. 7 on September 23, 1881, completing the first movement on December 29, 1882. The Adagio was ready in sketch on January 22, 1883, and in score three months later, on April 21. The scherzo was sketched by July 14, 1882, and finished on October 16 that year. The finale, and with it the entire symphony, was completed on September 5, 1883. Bruckner's pupils Josef Schalk and Franz Zottmann had already played the first and third movements on two pianos in Vienna in February 1883. Schalk and another Bruckner pupil, Ferdinand Löwe, gave the whole symphony in that form in Vienna a year later. Bruckner undertook a few revisions after the formal premiere, which Arthur Nikisch conducted with the Leipzig Gewandhaus Orchestra on December 30, 1884. The dedication, which Bruckner decided upon after the first performance of the work in Munich, is "to H.M., King Ludwig II of Bavaria, in deepest reverence." Theodore Thomas introduced the work to the United States at a concert with his orchestra in Chicago on July 29, 1886. The first Boston Symphony performance was given under the direction of Wilhelm Gericke on February 5, 1887, subsequent BSO performances being given by Karl Muck, Max Fiedler, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Bruno Maderna, Stanislaw Skrowaczewski, Klaus Tennstedt (the most recent Tanglewood performance, in July 1978), Seiji Ozawa, and Marek Janowski (the most recent subscription performances, in November 1990). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas, three trombones, bass tuba (alternating contrabass tuba), timpani, and strings. The question of the cymbal and triangle parts in the Adagio is discussed below.

Bruckner was born in a village where his father, like his father before him, was the schoolmaster. Before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. He sang in the choir, was allowed to play the organ, and learned musical rudiments from a cousin. In 1837, the year his father died, the twelve-year-old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to become a schoolteacher. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer; in Paris he played in a crowded Notre-Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of concerts in London (one every day for a week in the Albert Hall plus another five in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, he said "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

And all the while at St. Florian, he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar

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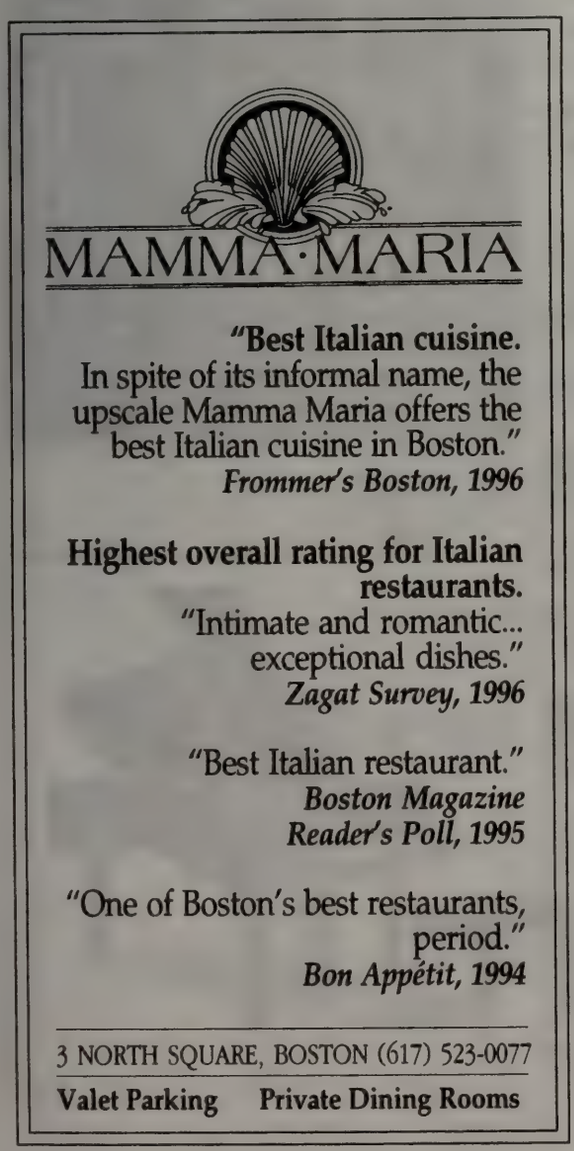
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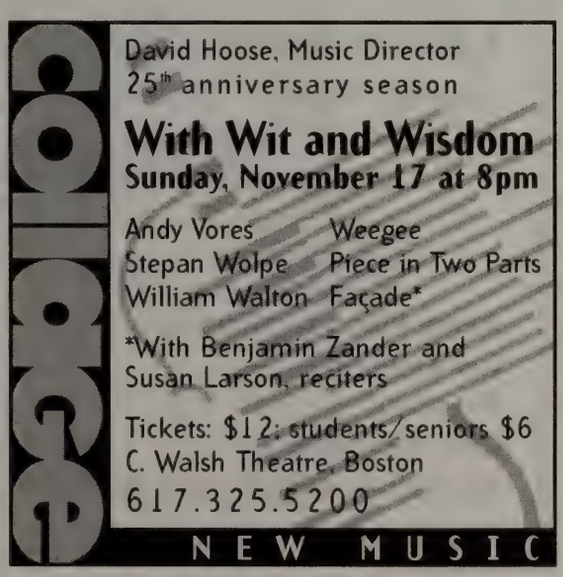
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of Austria's music-theory world. (Twenty-seven-years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing, and, on one particular occasion, when he received from his pupil seventeen filled exercise books at the same time, he felt obliged to caution the young man about overdoing it and the possible perils to his health. In person and by correspondence, Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and he went on to study with Otto Kitzler, principal cellist of the Linz theater orchestra. While Sechter was oriented to the past, Kitzler taught from modern scores, Beethoven, Mendelssohn, and Wagner, whose *Tannhäuser* he was determined to perform in Linz and which he analyzed with Bruckner

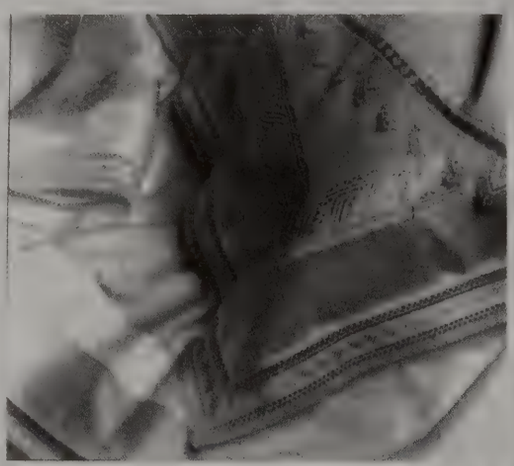
At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to







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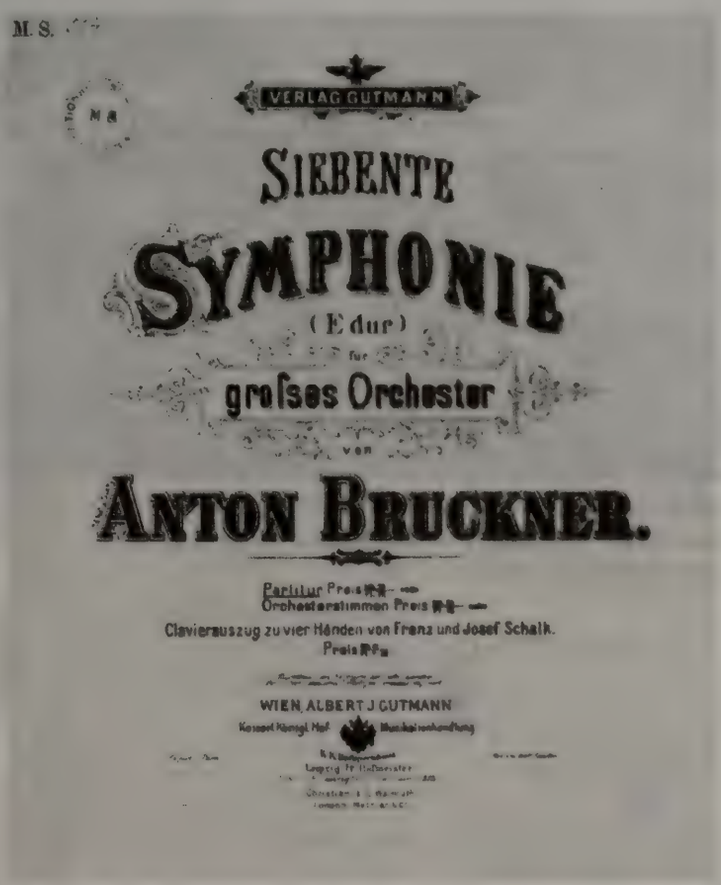
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heed his vocation as composer. He began work on the symphony he was later to call "*die Nullte*"—No. 0—and followed that in the next ten years with three Masses and the first version of symphonies 1 through 4. The momentous events in his life were his first time seeing *Tristan* and of meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of the First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as cathedral organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory and where he occupied an unpaid and essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied, and he was convinced he would "celebrate the idiocy of [his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with his peasant speech, his social clumsiness, his clothes that looked as though a carpenter had built them, his disastrous inclination to fall in love with girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his powerful intelligence that functioned only when channeled into musical composition, his unawareness of intellectural or political currents of his or any other day, Bruckner was not a likely candidate for survival in the sort of compost-heap of gossip and intrigue that Vienna was, nor indeed anywhere in the world where for a composer so much depended on things other than his skill at inventing music.

Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by ardent and sometimes profoundly misguided dis-


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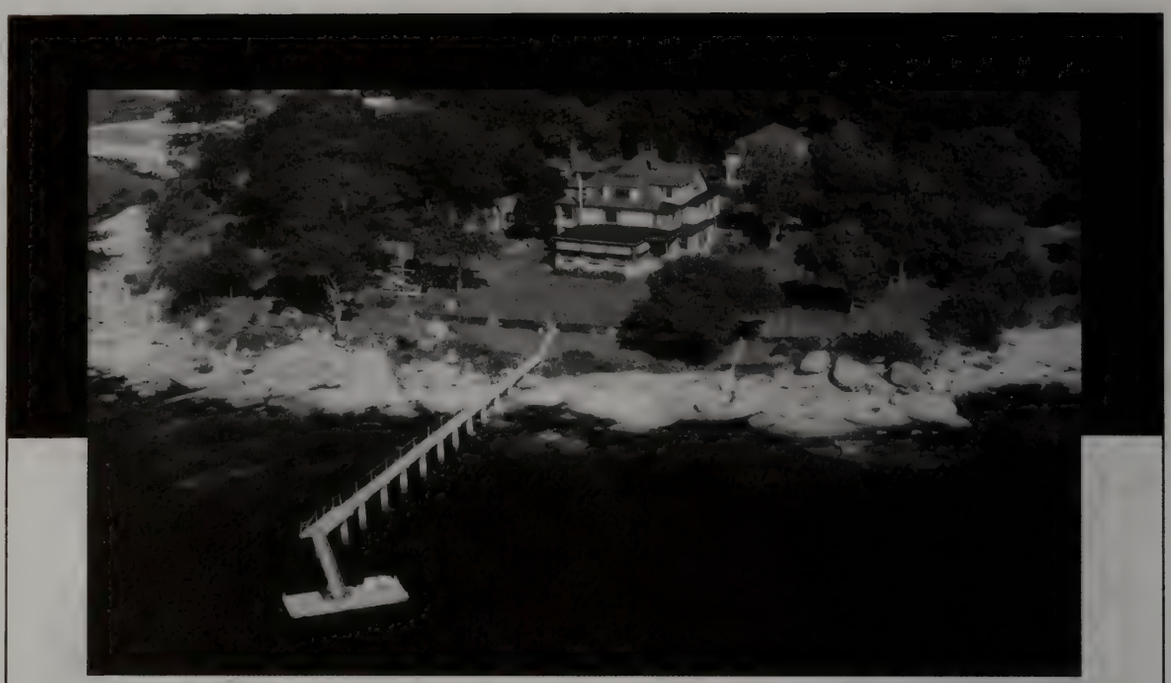
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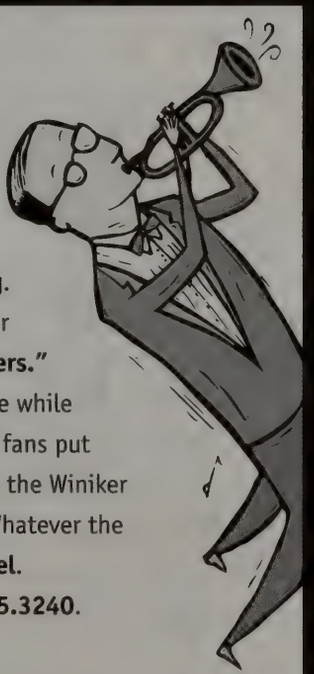
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ciples, Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music, from Schubert something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo, a breadth of unfolding previously unknown to instrumental music. The vision, in the largest sense, is his own. So is the simple magnificence of sound. The Fifth Symphony of 1875-78, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, his gradual discovery of a new and extraordinary idea of the symphony. A string quintet, whose Adagio is as great a slow movement as chamber music has to show after Beethoven, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. He then began almost at once on the Seventh, the work that most consistently brought him the most unqualified successes, that was the most widely circulated (performances in Munich, Karlsruhe, Vienna, Graz, Hamburg, Cologne, Amsterdam, Chicago, New York, Boston, Berlin, London, and Budapest following a Leipzig premiere within three years), and which still speaks to audiences with a quite singular directness.

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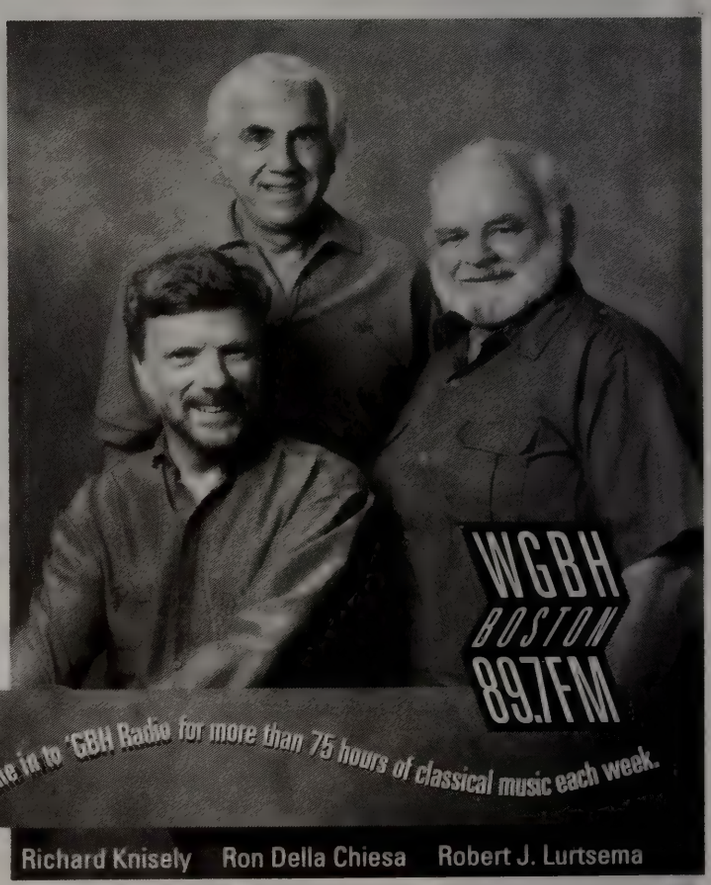
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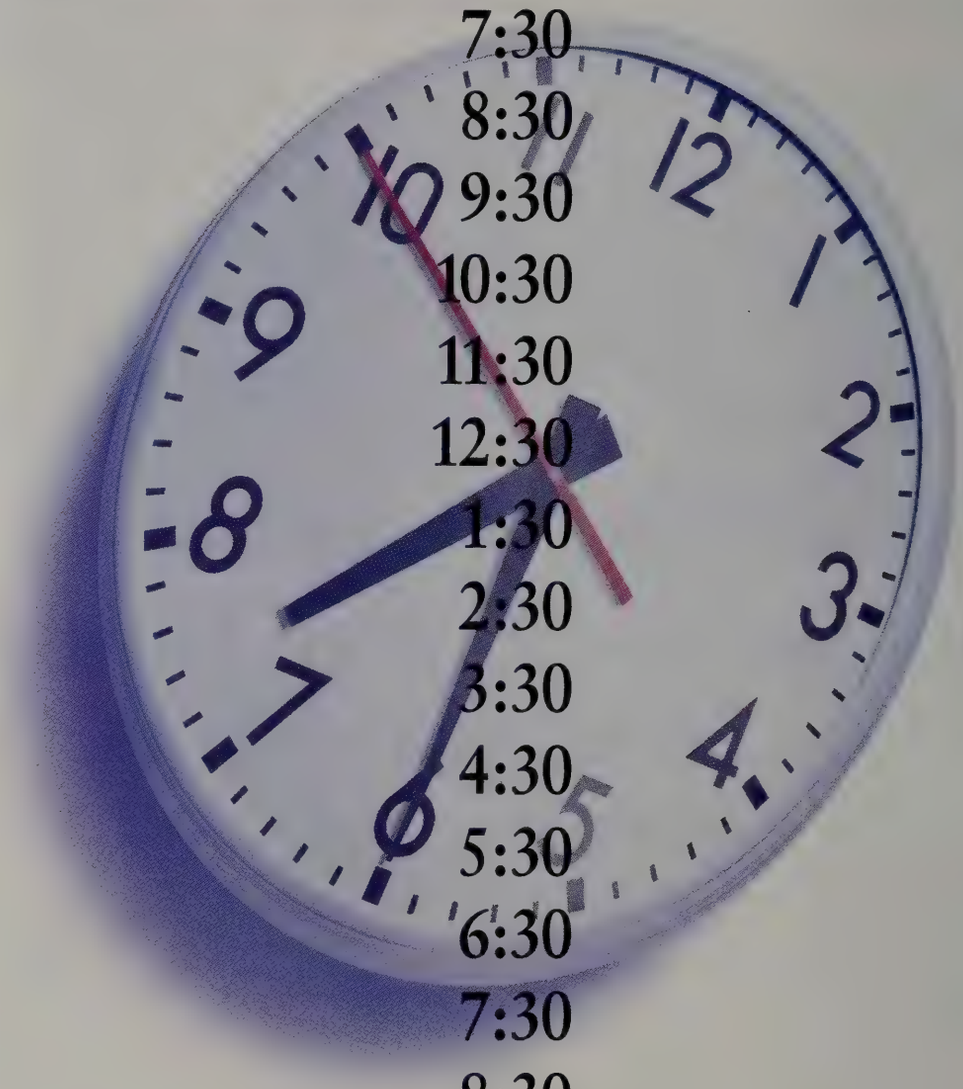
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as so Robert Simpson so aptly says it in his beautiful study of Bruckner, "the entrance ...leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. To the extent that Bruckner here conveys the feeling of an immense arch, he is giving us in microcosm the sense of this entire movement with its grand pull away from the opening E major into the regions of B minor and B major, and its sovereign reconquest of the original tonality.

Until the solemn Adagio begins we don't even notice that Bruckner has so far stayed away from one of the most obvious harmonies to which a movement in E major might aspire, that of the relative minor, C-sharp.* With that harmony that is both so close and so new, he introduces a new sound, that of a quartet of Wagner tubas, instruments designed for *Der Ring des Nibelungen* and intended to combine the mellowness of horns with something of the weight of tuba tone. There is, however, a deeper association with Wagner, for in January 1883, Bruckner wrote to the conductor Felix Mottl: "One day I came home and felt very sad. The thought had crossed my mind that before long the Master would die, and then the C-sharp minor theme of the Adagio came to

*The relative minor is that minor key whose scale uses the same notes as that of its relative major. In general, when two keys share a large number of notes, we speak of them as closely related; conversely, when two keys share relatively few notes, we speak of them as distant or remote. The more distant two keys are, the more striking, or dramatic, or even startling, a shift from one to the other is apt to be, though, as Bruckner does here, it is possible for a composer paradoxically to make a close key feel like fresh territory.



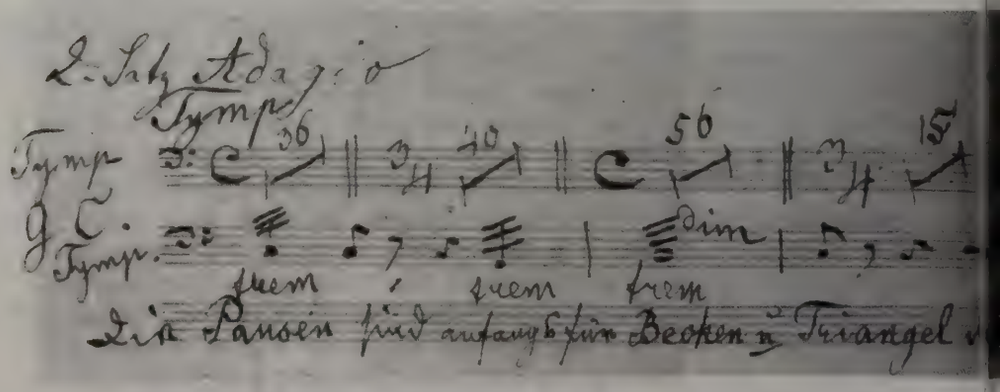
Arthur Nikisch, who conducted the premiere of Bruckner's Seventh Symphony, and who was conductor of the Boston Symphony Orchestra from 1889 to 1893

me." Wagner did in fact died in Venice on February 13, and the quiet closing music that begins with the quartet of tubas and contrabass tuba became Bruckner's memorial to the man he worshipped above all living musicians. What would one not give to have been present when at one of his improvisations at St. Florian's Bruckner wove together his own Adagio with the music for Siegfried's funeral?

Following the example of Beethoven's Ninth, Bruckner builds the movement on two contrasting ideas—the initial solemn one in minor, in 4/4 time, and a more pastoral, Schubertian one in major and in triple meter—of which the second is abandoned after two statements, both scored with striking richness and loveliness. What the strings play immediately after the movement begins, a firm sequence of rising steps, is an allusion to music in Bruckner's own *Te Deum*, his last choral work on a large scale, in progress at the same time as the symphony, and completed in March 1884. The words at that point in the *Te Deum* are "*non confundar in aeternum*" ("let me not be confounded for ever"), and Bruckner uses the momentum of those upward steps to build a great climax in the first variation. Later he achieves another, one as stupendous as we can find in any symphony, and reached in a place—C major—that is almost unimaginably far from the harmonic origins of the movement. From that summit the music descends into the grief-stricken, then profoundly peaceful, threnody for Wagner.

In most performances, the thrilling arrival at the great C major climax in the Adagio is marked by a clash of cymbals with a roll of drums and triangle. This has been controversial almost from the beginning. It is clear that the cymbals and triangle were an afterthought of Bruckner's, for their entry appears on an insert to the autograph score. To this insert Bruckner added six question marks! These have been crossed out and the words "*gilt nicht*" ("not valid") added above the measure in question; not all scholars, however, are convinced that this notation is in Bruckner's hand.

From a letter written by Josef Schalk to his brother Franz, we know that the cymbal clash in the Adagio of the Seventh was their idea and that the twenty-nine-year-old Arthur Nikisch, who conducted the premiere, talked Bruckner into accepting it—"which delights us wildly." The structurally similar climax of the Adagio of Bruckner's Symphony No. 8 has two cymbal clashes of undisputed authenticity; citing this parallel case, some measure of doubt about who added the "*gilt nicht*," and the undeniable effectiveness of this spectacular punctuation, most conductors use the cymbals and triangle in the Seventh.



The controversial clash of cymbals in the Adagio of Bruckner's Seventh; some scholars feel that the words "gilt nicht" ("not valid")—on the facing page of this program—are not in Bruckner's handwriting

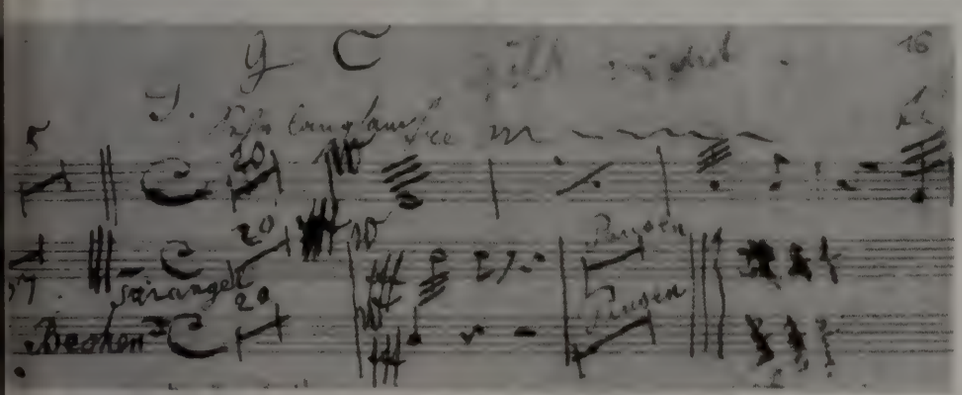
The third movement is a scherzo dominated by the restless ostinato of strings and the cheerily trumpeting cock-crow with which it begins. As is Bruckner's custom, the Trio is slightly slower, lightly scored, and pastoral in character. One of the features that define its pastoral nature is the prevalence of bagpipe-like, long-held notes in the bass, much as one might find them in musette movements in Baroque music.

The finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." It presents highly diversified ideas that run the gamut from the capricious and even the magnificently grotesque to the sublimely simple. Here, to hang on to any semblance of order, it is necessary to ignore the many tempo modifications that almost certainly go back to Nikisch rather than to Bruckner, which unfortunately are still to be found in the widely used score edited by Leopold Nowak for the International Bruckner Society, and whose observance produces a distressingly spastic effect.* At the end, all is gathered into a blaze of E major as intimations of the symphony's beginning return and the heavens open.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has recently published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony—A Listener's Guide*.

*Nikisch, who was conductor of the Boston Symphony Orchestra from 1889 to 1893 and who appeared here with the London Symphony as late as 1912, was a conductor evidently of genius and of undoubted and extraordinary magnetic force for players and audiences alike. Toscanini condemned him as inclined to draw attention to himself at the expense of the music (see, for example, B.H. Haggin's article "From Toscanini to Klemperer" in the July 1977 issue of *Encounter*), but other observers, including Sir Adrian Boult and Roger Sessions, cannot say enough in praise of the simplicity of his method and the effect of inevitability his interpretations had. It seems altogether believable that he himself could make perfect and convincing sense of those tempo changes which seem so grotesque when written down and then reinterpreted by other conductors.

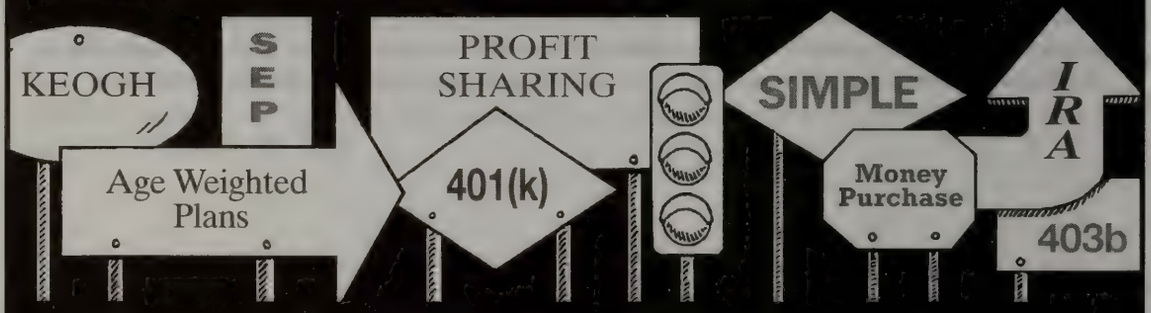


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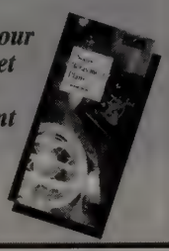
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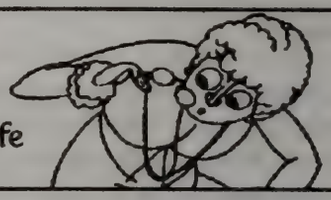
More . . .

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series is a first-rate short introduction (Littlefield paperback). The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Norton paperback). Two recent books cut a significant swathe across a substantial part of Haydn's work, ranging far beyond the limited field implied in their titles. James Webster's *Haydn's "Farewell" Symphony and the Idea of Classical Style* devotes about one-third of its length to a detailed appreciation of the *Farewell* Symphony and the remainder of the book to its implications for cyclic organization throughout Haydn's work (Cambridge). Elaine R. Sisman's *Haydn and the Classical Variation* offers thorough treatment of one of Haydn's most fundamental procedures (Harvard). Of the last two dozen Haydn symphonies, No. 90 is one of the least recorded, making Sir Simon Rattle's version with the City of Birmingham Symphony Orchestra particularly attractive (Angel, with symphonies 60 and 70). For a version with historical instruments, Adam Fischer leads the Austro-Hungarian Haydn Orchestra in a reading on Nimbus, along with symphonies 88 and 92 (these recordings were made in the concert hall of the palace at Eszterháza). Antal Dorati was the first conductor to record all of Haydn's symphonies in what was, for its time, an epoch-making series, with the Philharmonia Hungarica; these recordings, out of print in their LP versions, have been reissued on CD (London, four discs to a box). Though they have been in some ways superseded by later versions, the set still



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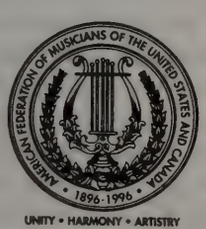
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occasionally offers vigorous and dedicated readings. Symphony No. 90 is in Volume 7 of the series, which contains symphonies 84 through 95.

Hans-Hubert Schönzeler's *Bruckner* is a brief, nicely illustrated life-and-works (Calder). The most penetrating musical discussion of the symphonies is to be found in *The Essence of Bruckner* by Robert Simpson, himself a composer, and who brings a perceptive ear and a sympathetic pen to the task of explaining Bruckner's gigantic and sometimes confusing structures (Chilton). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides gives a helpful introduction to these works, briefer and less technical than Simpson's (University of Washington paperback). Dika Newlin's *Bruckner, Mahler, Schoenberg* is an interesting if quirky study that links the three composers as part of the great Viennese musical tradition (Norton). Though not dealing with every movement of each symphony, Deryck Cooke's chapter on Bruckner in the first volume of *The Symphony*, edited by Robert Simpson, is sympathetic and enlightening, with an extensive discussion of the slow movement of the Seventh (Pelican paperback). The complex series of scores, versions, and editions of Bruckner's music, brought on largely by the well-intentioned but misguided efforts of his disciples to spread performances of his work, have caused headaches for everyone performing, studying, or writing about this music. Deryck Cooke brought some order out of this chaos in a series of articles originally published in the *Musical Times*; this has been conveniently reprinted in a posthumous collection of Cooke's essays, *Vindications* (Cambridge University Press).

For warmth and spirituality in a reading of the Bruckner Seventh, Herbert von Karajan with the Vienna Philharmonic is scarcely to be surpassed (Deutsche Grammophon). His nearest competition was Bernard Haitink's recording with the Concertgebouw Orchestra, which has not yet been reissued on compact disc and is currently unavailable. Another fine performance worth your notice is that by Jesús López-Cobos with the Cincinnati Symphony Orchestra (Telarc). Eliahu Inbal has recorded the original version with the Frankfurt Radio Symphony (Teldec). Bruckner recordings include an unusually large number of reissues by great Bruckner conductors of the past, often on small or specialty labels, but they should on no account be disregarded. Karl Böhm leads the Vienna Philharmonic in a 1943 performance on Preiser; Wilhelm Furtwängler's 1951 Rome performance with the Berlin Philharmonic is available both on Arkadia and on Music & Arts; and one of the earliest complete Bruckner recordings—Jascha Horenstein's of the Seventh, with the Berlin Philharmonic, recorded in 1927 or 1928—is now available on Koch Legacy.

—S.L.



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Sir Simon Rattle



Born in Liverpool in 1955, Simon Rattle went to the Royal Academy of Music in London at sixteen to study conducting. In 1974 he won first prize in the John Player International Conducting Competition and became assistant conductor for three years of the Bournemouth Symphony and Sinfonietta, subsequently holding titles with the Royal Liverpool Philharmonic, the BBC Scottish Symphony, and the Rotterdam Philharmonic. From 1981 to 1983 he was artistic director of the South Bank Summer Music Festival. In 1980 he became principal conductor and artistic advisor of the City of Birmingham Symphony Orchestra, becoming its music director in September 1990. His successful tours with that orchestra have included Europe, Scandinavia, and the CBSO's first visits and subsequent returns to the Far East and North America. In October 1992 he became principal guest conductor of the Orchestra of the Age of Enlightenment. Sir Simon made his North American debut in 1979, with the Los Angeles Philharmonic, of which he was principal guest conductor from 1981 to 1994. He has led the Boston Symphony Orchestra frequently at Symphony Hall and at Tanglewood since his subscription series debut in November 1983, appearing here most recently prior to this season in January 1996. He has also conducted the Cleveland Orchestra, the San Francisco Symphony, and the Toronto Symphony. He made his New York debut in 1985 with the Los Angeles Philharmonic and made his United States opera debut in 1988 leading *Wozzeck* with the Los Angeles Opera and Philharmonic. Sir Simon made his Glyndebourne debut in 1977 with Janáček's *The Cunning Little Vixen*, subsequently leading productions there with the London Philharmonic of *Ariadne auf Naxos*, *Der Rosenkavalier*, *Love for Three Oranges*, *Idomeneo*, *Porgy and Bess*, and the Ravel double-bill *L'Heure espagnol* and *L'Enfant et les sortilèges*, and with the Orchestra of the Age of Enlightenment of *The Marriage of Figaro*, *Così fan tutte*, and *Don Giovanni*. He made his English National Opera debut in 1985 with Janáček's *Katya Kabanova* and his Royal Opera House debut in 1990 with *The Cunning Little Vixen*. An exclusive EMI artist for many years, Sir Simon has made more than sixty recordings, including award-winning recordings of Mahler's Symphony No. 2, Gershwin's *Porgy and Bess*, and discs of Schoenberg/Webern/Berg and Debussy. Recent recordings have included Liszt's *A Faust Symphony* with the Berlin Philharmonic and, with the CBSO, Szymanowski's Symphony No. 3, *Stabat mater*, and *Litany for the Virgin Mary*, Haydn symphonies 86, 22, and 102, and Szymanowski's First and Second violin concertos. Due for release this season are Mozart's *Così fan futte* with the Orchestra of the Age of Enlightenment and Mahler's *Das Lied von der Erde* with the CBSO. Sir Simon's Channel 4 television series "Leaving Home," the most ambitious series ever commissioned about twentieth-century orchestral music, is scheduled for broadcast by the BBC this autumn. In addition to his work with the CBSO, Sir Simon is a regular guest conductor with the Berlin Philharmonic and the Vienna Philharmonic. His plans for the coming season and beyond also include European tours with the Vienna Philharmonic, the CBSO, and the Orchestra of the Age of Enlightenment, a series of Salzburg Festival projects, and Wagner's *Parsifal* for Netherlands Opera. In March 1993 Sir Simon received the Montblanc de la Culture Award for private vision for and his devotion to cultural endeavor, specifically for his work with the CBSO and his involvement in the building of its acclaimed new Birmingham Symphony Hall, which was opened in 1991. Having been awarded the C.B.E. for his services to music in the 1987 New Years Honours, he was made a Knight Bachelor in the Birthday Honours List in June 1994. Honored as Officier des Arts et Lettres by the French Minister of Culture in November 1995, he was awarded the Toepfer Foundation of Hamburg's 1996 Shakespeare Prize for his outstanding contribution to the arts within the framework of Europe's cultural heritage.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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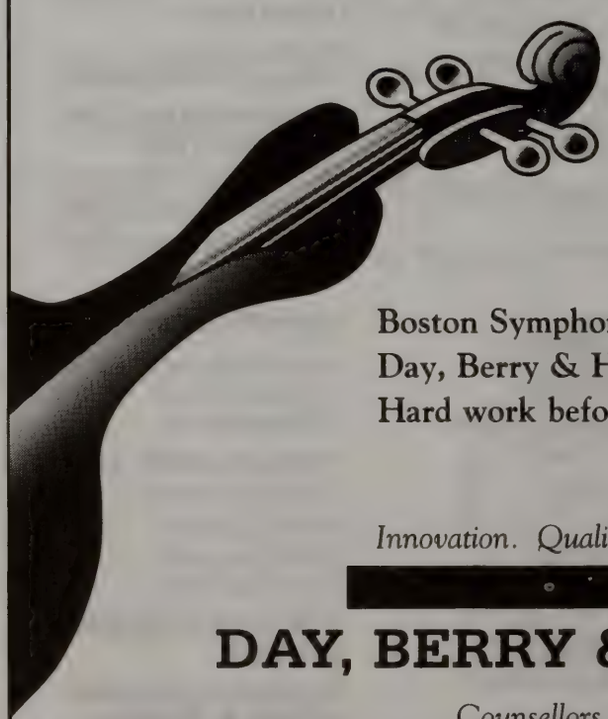
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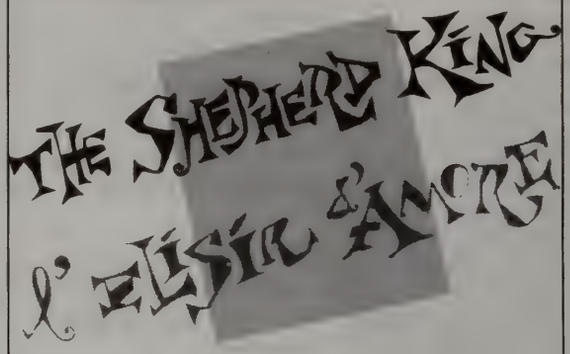
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NEXT PROGRAM. . .

Wednesday, November 14, at 10:30 a.m. (Open Rehearsal; Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, November 14 at 8
Friday, November 15, at 1:30
Saturday, November 16, at 8

SEIJI OZAWA conducting

HAYDN — Cello Concerto No. 2 in D
- Allegro
- Adagio
- Allegro

YO-YO MA

TAKEMITSU — *My Way of Life*
(American premiere)

WILLIAM STONE, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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KIRCHNER — Music for Cello and Orchestra

Mr. MA

HAYDN — Cello Concerto No. 1 in C
- Moderato
- Adagio
- Allegro molto

YO-YO MA

Under Seiji Ozawa's direction, this program features Yo-Yo Ma in music by two very different composers. Framing the program are the two cello concertos of Joseph Haydn. In addition, Mr. Ma performs Leon Kirchner's award-winning *Music for Cello and Orchestra*, which traces a dramatic path from powerful musical confrontations to a deeply moving reconciliation. Recently retired from Harvard, Mr. Kirchner remains one of America's leading composers. Filling out the program is *My Way of Life* by Toru Takemitsu, hailed as Japan's foremost contemporary composer, and who died last February. Please note that Takemitsu's work replaces the originally scheduled world premiere/BSO commission by Leon Kirchner, *Of things exactly as they are*, which will be rescheduled at the earliest possible opportunity, a recent illness having kept the composer from completing the work's orchestration.

COMING CONCERTS . . .

Thursday, November 14, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—November 14, 8-10:15
Friday 'A'—November 15, 1:30-3:45
Saturday 'B'—November 16, 8-10:15

SEIJI OZAWA conducting
YO-YO MA, cello
WILLIAM STONE, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Cello Concerto No. 2 in D
TAKEMITSU	*My Way of Life*, for baritone, chorus, and orchestra
HAYDN	Cello Concerto No. 1 in C
KIRCHNER	Music for Cello and Orchestra

Wednesday, November 20, at 7:30 p.m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—November 21, 8-9:50
Friday 'B'—November 22, 1:30-3:20
Saturday 'A'—November 23, 8-9:50
Tuesday 'C'—November 24, 8-9:50

SEIJI OZAWA conducting
JOSÉ VAN DAM, baritone
SUSAN GRAHAM, mezzo-soprano
SUMI JO, soprano
ELIZABETH NORBERG-SCHULZ, soprano
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CHRIS PEDRO TRAKAS, bariton
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HUMPERDINCK	Overture to *Hänsel und Gretel*
MAHLER	Rückert Songs
RAVEL	*L'Enfant et les sortilèges*

Friday Evening—November 29, 8-9:55
Saturday 'B'—November 30, 8-9:55
Tuesday 'B'—December 3, 8-9:55

MYUNG-WHUN CHUNG conducting
MARINA PICCININI, flute
Oboist to be announced
ANDREAS HAEFLIGER, piano
THOMAS DEMENGA, cello

MESSIAEN	*Les Offrandes oubliées*
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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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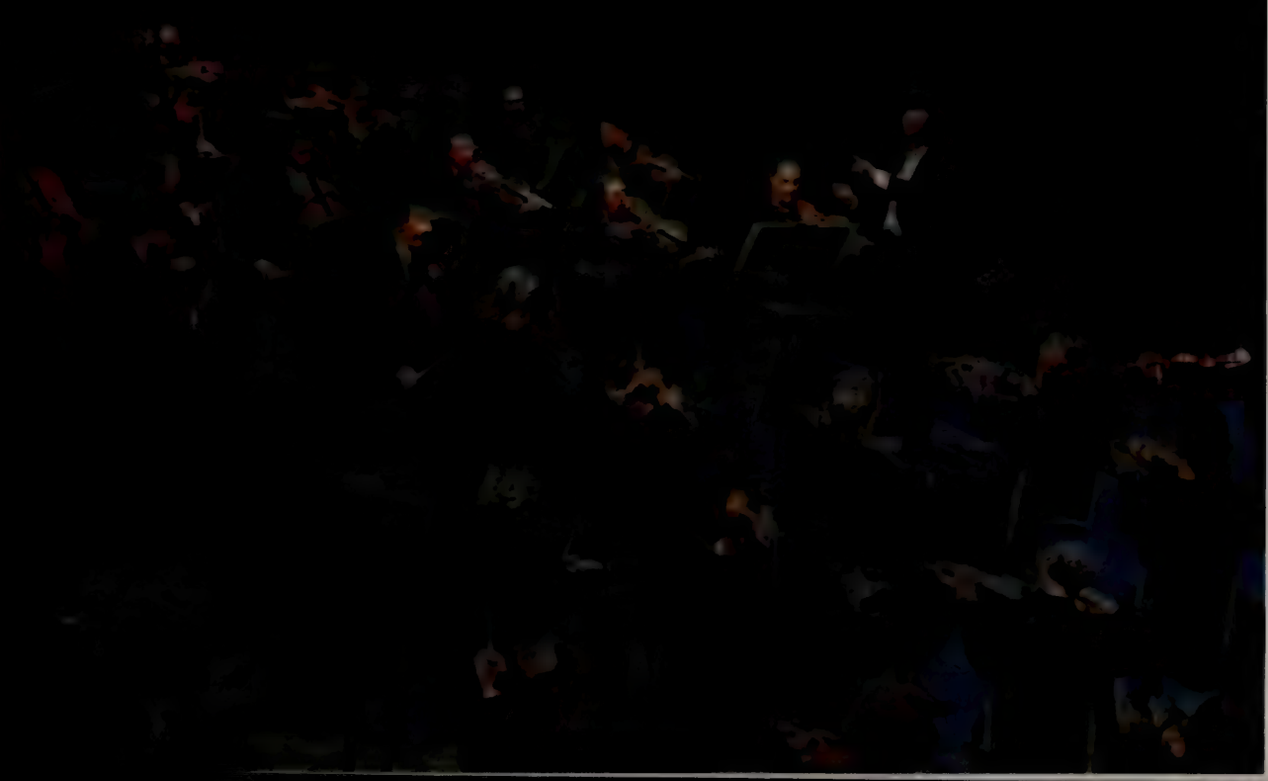
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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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BSO

A Tribute to Virginia Wellington Cabot

The Friday-afternoon concert on November 15 has been funded by the Virginia Wellington Cabot Endowment Fund. Mrs. Cabot attended the Boston Symphony Orchestra's Friday-afternoon series as a young girl with her mother, Louise Lawton Wellington, who was a talented pianist. In 1934 she took over her mother-in-law's Friday-afternoon subscription; she has a been a faithful and dedicated Friend of the orchestra ever since. Mrs. Cabot, the wife of Thomas Dudley Cabot, has five children, twenty-three grandchildren, and many great-grandchildren.

"Runnin' Wild" to the Top of the Charts

In its first week of release, "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra under their new contract with RCA Victor, sold more than 4,000 copies, propelling it to No. 1 on *Billboard*'s crossover chart. By the end of the second week, still at No. 1, sales of the disc had exceeded 7,000 copies. The album pays tribute to Glenn Miller and features sixteen of the bandleader's best-known hits, including "In the Mood," "Moonlight Serenade," "A String of Pearls," "My Blue Heaven," and the title track. With the signing of this recording contract, which calls for six releases over the next four years, the Boston Pops Orchestra has returned to producing albums with its original label, RCA Victor, for which Arthur Fiedler made many hit recordings.

This Week's BSO Concert to be Featured in International Broadcast Series Underwritten by ITT Corporation

This week's concert by the Boston Symphony Orchestra is being taped for broadcast throughout Europe, the former Soviet Union, the United States, and Canada, with distribution planned also to select countries around the world by broadcasters in Southeast Asia, Africa, and South and Central America, as part of an historic, first-ever series, begun in 1994, of six broadcasts by American orchestras to Europe and Asia. The program is underwritten by ITT Corporation in celebration of its 75th anniversary as a major international corporation.

This Boston Symphony program will be aired throughout Europe on Sunday, December 1, 1996, as the fourth broadcast in this year's series, distributed through the European Broadcasting Union, the world's largest international association of broadcasters, with 116 members in eighty countries. Other participating orchestras this year are the National Symphony, Detroit Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, and Baltimore Symphony. The broadcasts are a joint production of Inter-Continental Media, Chicago, and WCLV/Seaway Productions, Cleveland, which together produce and syndicate many major European radio music series throughout the United States.

Festive Fanfare in Concord

Usher in the holidays with a Festive Fanfare! Presented by the Boston Symphony Association of Volunteers and featuring the Majestic Brass, this seasonal concert will take place on Sunday, December 8, 1996, at 4 p.m. in Trinity Episcopal Church, 81 Elm Street, Concord. Tickets are priced at $65 (Benefactor tickets; $43 tax-deductible), $40 (Patron tickets; $18 tax-deductible), $15, and, for children twelve years and under, $8. Proceeds benefit the BSO. For more information or to order tickets, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

Music Director Ronald Knudsen leads the opening concerts of the New Philharmonia Orchestra's 1996-97 season on Saturday evening, November 16, at 8 p.m. and on Sunday afternoon, November 17, at 3 p.m. at Ellsworth Auditorium at Pine Manor College in Chestnut Hill. Former BSO assistant concertmaster Emanuel Borok is featured in the New England premiere of Philip Glass's Violin Concerto, in a program also including Mendelssohn's overture to *A Midsummer Night's Dream*, Debussy's *Prelude to the Afternoon of a Faun*, and Stravinsky's *Firebird* Suite. For tickets, or for information on the orchestra's three-concert subscription



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series and such special events as the NPO's "*Messiah* Sing" and annual Benefit Pops Concert and Silent Auction, call (617) 527-9717.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its first of three 1996-97 programs on Sunday, November 17, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. The program includes the world premiere of Andy Vores' *Weegee*, written for Collage's twenty-fifth anniversary, Stefan Wolpe's Piece in Two Parts, and Walton's *Façade* with speakers Susan Larson and Benjamin Zander. Single tickets are $12; three-concert season subscriptions are available at $25. For more information call (617) 325-5200.

The Boston Artists Ensemble—BSO violinists Victor Romanul and Tatiana Dimitriades, violist Burton Fine, and the ensemble's founder, cellist Jonathan Miller—performs Schubert's A minor string quartet, D.804, and Beethoven's Quartet No. 13 in B-flat, Opus 130, with its original *Grosse Fuge* finale on Friday, November 22, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, December 1, at 2:30 p.m. at Trinity Church in Newton Centre. Tickets are $20 ($17 students and seniors). Four-concert subscription tickets at each location are also available. For more information call (617) 964-6553.

The Higginson Trio—BSO members Harvey Seigel, violin, and Martha Babcock, cello, with former BSO assistant conductor Robert Spano, pianist—performs Beethoven's Triple Concerto with the Brandeis University Symphony Orchestra, Neal Hampton, conductor, on Sunday, November 24, at 3 p.m. in Slosberg Recital Hall at Brandeis University in Waltham as part of an all-Beethoven program also including the Symphony No. 7. Tickets are $5, available by calling (617) 736-3400. For directions to Brandeis University, call (617) 736-3331.

The BSO Goes On-line

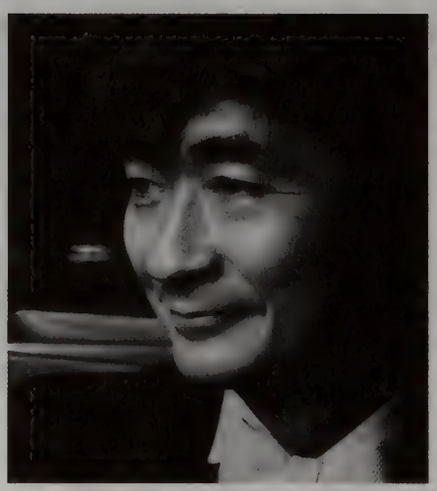
Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1996 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.



The Boston Symphony Orchestra extends congratulations to the Boston Musicians' Association, Local 9-535, on the occasion of its 100th anniversary.



SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first profes-

sional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has recently issued "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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I would like to thank the many people and groups who have made this evening possible and I hope all of you enjoy tonight's performance.

Hisashi Kaneko
President
NEC Corporation

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Sixteenth Season, 1996-97

Thursday, November 14, at 8
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Friday, November 15, at 1:30
Saturday, November 16, at 8

SEIJI OZAWA conducting

HAYDN — Cello Concerto No. 2 in D
Allegro
Adagio
Allegro

YO-YO MA

TAKEMITSU — *My Way of Life*, for baritone, mixed chorus, and orchestra
(American premiere)

WILLIAM STONE, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text begins on page 24.

Please note that Toru Takemitsu's *My Way of Life* replaces the world premiere of Leon Kirchner's Boston Symphony commission, *Of things exactly as they are*, in this program. Mr. Kirchner's new work will be rescheduled at the earliest possible opportunity, a recent illness having kept the composer from completing the orchestration.

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KIRCHNER — Music for Cello and Orchestra

YO-YO MA

HAYDN — Cello Concerto No. 1 in C

Moderato
Adagio
Allegro molto

Mr. MA

The Friday-afternoon concert is made possible by the Virginia Wellington Cabot Fund.

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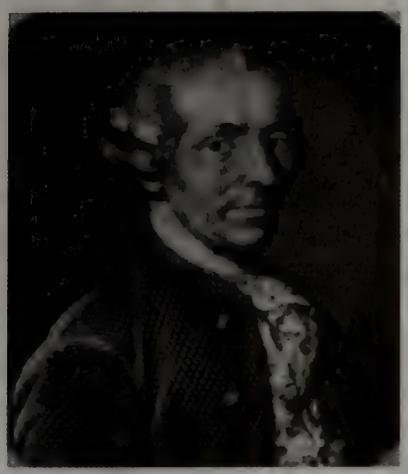
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Franz Joseph Haydn
Cello Concerto No. 2 in D



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his D major cello concerto about 1783, probably for Anton Kraft, the principal cellist in his orchestra at Eszterháza. The date of the first performance is unknown. Arthur Nikisch conducted the first Boston Symphony performances—apparently the first American performances of record—on November 21 and 22, 1890, with soloist Anton Hekking. Later performances of the D major concerto by the orchestra featured Hugo Becker (Wilhelm Gericke conducting), Heinrich Warnke (Karl Muck), Joseph Malkin (Henri Rabaud), Jean Bedetti (Pierre Monteux and Serge Koussevitzky), Pablo Casals (Koussevitzky), Gregor Piatigorsky (Koussevitzky, Charles Munch, and Richard Burgin), Raya Garbousova (Koussevitzky and Munch), Emanuel Feuermann (Burgin), Paul Tortelier (Charles Munch), Yo-Yo Ma (the most recent Tanglewood performance, on August 3, 1991, under Grant Llewellyn), and Ralph Kirshbaum (the most recent subscription performances, in January 1995, under Christof Perick—in fact the most recent subscription performances in more than four decades, since Tortelier's in January 1954!) In addition to the solo cello, the score calls for two oboes, two horns, and strings. Mark Kroll is the continuo harpsichordist at these concerts.

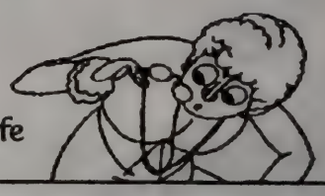
Unlike Bach or Mozart, Haydn was not a virtuoso performer on any instrument, though he did once report that he could manage more than capably as a harpsichordist or singer and that he could even play a violin concerto acceptably. His early training consisted of the kind of all-around experience that would best suit a young musician to make a living, though a modest one—as a jack-of-all-trades who could fill in wherever needed in the musical ensemble of some nobleman. Only the greatest virtuosi could be expected to limit themselves to the one instrument that was the basis of their fame, and composers usually made their living in large part as performers. (J.S. Bach, Handel, Mozart, and Beethoven, to name the other four biggest names of the eighteenth century, all played both keyboard and stringed instruments at one time or another.)

The virtuoso player who was also a composer was naturally likely to compose works for himself. There were two advantages to this procedure: his music could exactly suit his strengths (and avoid any weaknesses of technique), and it belonged to him alone, giving him a monopoly on performances if the work should prove popular. Haydn, who never claimed to be a virtuoso, did not have that kind of impetus. His concerto output, as eighteenth-century composers go, was unusually modest (even allowing for a number of works that have been lost). But he did have occasion to compose for virtuosi who were under his direction in the service of the Esterházy family. One of these was the principal cellist, Anton Kraft, for whom Haydn wrote this concerto about 1783, when he was head-over-heels involved with the opera at Eszterháza.

This is the second of two known Haydn cello concertos. The first, in C major, which was lost until 1961, was composed perhaps twenty years earlier and still retains traces (especially in its first movement) of Baroque rhythmic styles, but its finale builds a vigorous conclusion in a more up-to-date style. The concerto in D is more "modern" in many respects, though it has none of the symphonic development that Mozart's concertos of the same period showed. Haydn may not have known Mozart's concertos at this time, and, in any case, he was apparently determined to write a virtuoso showpiece—and this he certainly did, beginning with double-stops at the soloist's very first

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entrance. The result is an unusually relaxed score—for everyone but the cello soloist, that is! Haydn consulted closely with Kraft on the details of the cello part—to such a degree that the concerto was long believed to have been written by the cellist, though we have Haydn's own autograph manuscript to prove the contrary.

It is a sign of the change in our understanding of the classical era that this concerto was for many years the only work by Haydn to be programmed in Boston Symphony concerts, largely on the strength of the desire of cello virtuosi to show their abilities, because the work truly requires a fabulous virtuosity. Today we encounter that kind of showpiece less frequently, and we are far more likely to hear the symphonies—and not just the twelve composed for London—or the late oratorios, works in which Haydn effectively uses his "popular style" to create a continuing balance and tension between the elements of his work.

Each of the concerto's three movements offers opportunities for soloistic display. The opening double-stops have already been mentioned; rapid scales and singing melodies in a high register add to the demands. The Adagio offers a mellow, slow theme richly sounded by the orchestra, then taken up by the soloist with decorations and extensions to the upper octave. The closing rondo congenially makes room again and again for technical difficulties, such as octave writing in the solo instrument, alternating with a cheerfully ambling 6/8 tune that makes the preeminent Haydn authority H.C. Robbins Landon think of "Here we go gathering nuts in May." In the eternal competition between the demands of the soloist for display and of the composer for cohesion and variety, Haydn in this instance clearly bowed to his cellist friend.

—Steven Ledbetter





Chester Williams, Fox Hill Village resident and Dean Emeritus, New England Conservatory of Music.

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Toru Takemitsu
My Way of Life, for baritone, mixed chorus, and orchestra

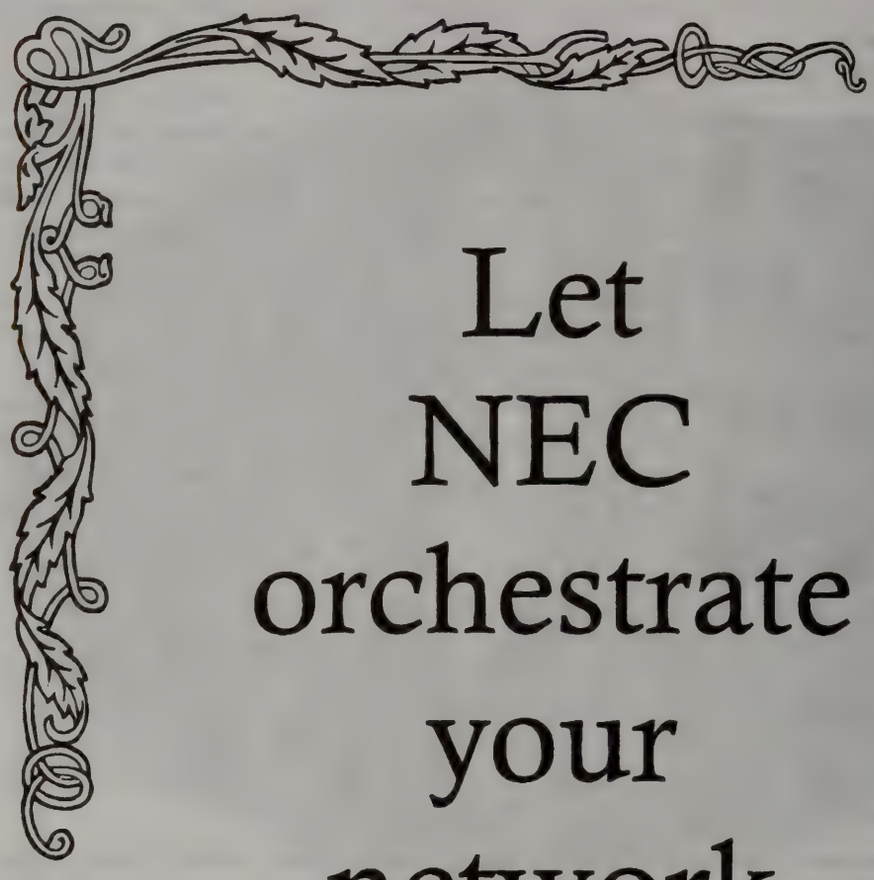


Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and died there on February 20, 1996. He composed My Way of Life *on a commission from the Leeds Festival. It was premiered in that festival on June 30, 1990, by Simon Rattle and the City of Birmingham Symphony Orchestra, with baritone François Le Roux and the Chorus of Opera North. The score is dedicated to the memory of Michael Vyner, founder of the London Sinfonietta and later artistic director of the Leeds Festival. The text is a Japanese poem by Ryuichi Tamura, in an English translation by Yasunari Takahashi. These are the first performances in the United States. In addition to the baritone solo and mixed chorus, the score calls for three flutes (second doubling alto flute, third doubling piccolo), two oboes (second doubling oboe d'amore), three B-flat clarinets (second doubling E-flat clarinet, third doubling bass clarinet), two bassoons (second doubling contrabassoon), four horns, three trumpets, three trombones, harp, celesta, percussion instruments divided among four players (vibraphone, antique cymbal, glockenspiel, tubular bells, small, medium, and large suspended cymbals, small suspended Chinese cymbal, small, medium, and large triangles, small, medium, and large tom-toms, large gong), and strings.*

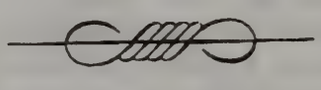
Toru Takemitsu was Japan's best-known composer of our time, both at home and in the West. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he caught pneumonia, and was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he is largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichiyanagi, the group Orchestral Space.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis*. He does not concern himself with traditional theory or musical structures. His rhythms are irregular and very flexible. His harmonies are not functional. For the most part, he has been interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence. Much of his music finds inspiration in poetry, especially the work of his favorite writer, Mahota Ooka, who is a contemporary of the composer's.

His earliest large work, *Requiem* for string orchestra (1957), was heard in 1959 by Igor Stravinsky, who declared it a masterpiece. After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time, he became interested anew in such traditional Japanese instruments as the biwa and the shakuhachi. He used the biwa in his 1962 film score *Seppuku* and later employed both instruments in a sort of double concerto called *November Steps*, composed in 1967 for the 125th anniversary of the New York Philharmonic. Other film scores have come from his pen, including music for the well-known 1964 film *Woman of the Dunes*. In these, and in a large output of pieces for



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orchestra and for various instrumental combinations, Takemitsu has demonstrated an ability to fuse oriental musical gestures with those from the West in a language that is personal and idiomatic.

Owing to Seiji Ozawa's long acquaintance with Takemitsu and his collaboration with the composer in performances going back two decades at least, Boston audiences have had a number of opportunities over the years to hear new compositions by Takemitsu as they appeared. Boston Symphony performances of his works have included the *Requiem* for string orchestra at Tanglewood in 1967; *November Steps No. 1* in November 1969; *Cassiopeia* for percussionist and orchestra at Tanglewood in 1971, repeated in Boston that November with *The Dorian Horizon* for strings; *Quatrain* (with the chamber ensemble Tashi) in March 1977 and at Tanglewood that July; *A Flock Descends into the Pentagonal Garden* in November and December 1978; *To the Edge of Dream.....* for guitar and orchestra in November 1977; the piano concerto *Riverrun* at Tanglewood in July 1985; the orchestral *Dream/Window* in April 1988; the percussion concerto *From Me Flows What You Call Time* (not performed in Boston, but given its world premiere by the BSO at Carnegie Hall, for the centenary of which it was written); the cello concerto *Orion and Pleiades* in October 1990, and the chamber orchestra work *Tree Line*

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in October 1994. Takemitsu was an artist-in-residence at Tanglewood in 1986; several of his smaller works were performed during the Festival of Contemporary Music that also saw the American premiere of *Dream/Window*.

Takemitsu's music has always been highly colorful, built up from tiny "moments" of sonority that take on a life of their own, putting out shoots and tendrils like a budding plant, surrounding the listener in a veritable jungle of sonorous effects. This approach to music is related to the impressionism of a composer like Debussy, and to French music in general, which has always seemed an important element in Takemitsu's background.

But *My Way of Life*, though clearly from the same pen that wrote *Dream/Window*, for example, is strikingly different in one important way. It is the first Takemitsu work to be performed here that has a text, and a vocal part, which virtually demands the kind of line—an unbroken thread through the piece—that is rarely found, or at least never so clearly perceptible, in Takemitsu's purely instrumental scores. (It may make an apt point of comparison to think of the purely instrumental works of Delius—another composer strongly influenced in his own way by French Impressionism—with reference to Delius's own masterpiece *Sea Drift*, which, like *My Way of Life*, also calls for baritone and mixed chorus, and which takes on the same sort of linear thrust from the vocal lines.)

My Way of Life was written in memory of Michael Vyner, the much-loved founder and general manager of the London Sinfonietta, whose early death came as a great shock not only to the members of the ensemble, but also to many composers who had benefited from his enthusiasm for and enlightened support of their music. (Hans Werner Henze was another of these composers in addition to Takemitsu; Henze created a large-scale instrumental *Requiem* for piano and orchestra, which Peter Serkin and Oliver Knussen introduced, movement-by-movement, at the Festival of Contemporary Music at Tanglewood in recent years.) The poem by Ryuichi Tamura that Takemitsu set for this memorial tribute (in an English translation by Yasunari Takahashi) draws its imagery, like that of so much Japanese art, from concrete images of the natural world, observed and transformed into something transcendent. Here the image of the tree becomes a symbol of stability, of strength, of quietude, and of persistence in time, evidently standing firm amidst the constant changes of human life. And to this text Takemitsu has written a lush score of extraordinary richness and expressive directness.

—S.L.

Toru Takemitsu
MY WAY OF LIFE
(Japanese poem by Ryuichi Tamura; English translation by Yasunari Takahashi)

BARITONE: I was once asked to write about "my way of life." The expression puzzled me. I suppose a cat has its way of life, and a dog must have its own. So I composed the following poem.

CHORUS: I like a tree because it is mute.
I like a tree because it doesn't walk or run around.
I like a tree because it doesn't yell about love or justice.

Is this true?
Is it really so?

BARITONE: To a discerning eye,
A tree is whispering–in its calm, soothing voice.
A tree is walking–towards the sky.

A tree is running as swiftly as lightning–into the earth.
True, a tree doesn't yell, yet
A tree is
Love itself. Otherwise, why would birds come flying
To perch on its branches?
It's justice itself. Otherwise, why would its roots suck up
subterranean water
To return it into the air?

CHORUS: Green sapling.
Gnarled old tree.

No two trees are the same.
No two trees are awake
In the selfsame starlight.

Tree,
I love you deeply.

BARITONE: A human being has its own way of life, which is usually referred to as "his or her style."
Now let me give you some tips on my way of life.
Sleep soundly.
Go on long walks.
Daydream. (Let's subside gracefully into senility.)

CHORUS: Starlight.
Wild flower.
Surging horizon where sea meets sky.
Inverted horizon where earth meets sky.
Beneath a hat, a face.
Beyond the open door, a figure.

The mark of a bird's wing
Etched in the snow.
The footprints of a small animal.
The speed of the setting sun.
The misty moon in spring.

BARITONE: "It is not time that passes on
But ourselves. We pass on."
So
I once wrote.
I have seen many pass on.
I too
Will pass on some day.

CHORUS: One sees with a pair of eyes.
Whatever
Have they witnessed?

BARITONE & CHORUS: "Time" is all they have witnessed.

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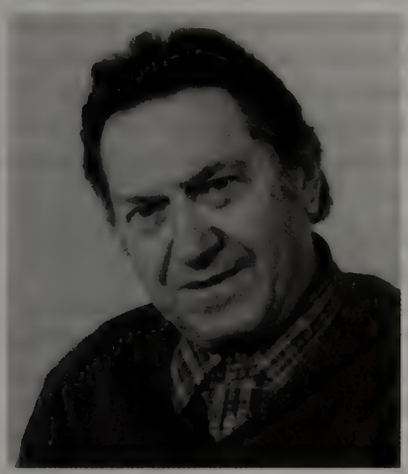
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Leon Kirchner
Music for Cello and Orchestra



Leon Kirchner was born in Brooklyn, New York, on January 24, 1919; he now lives in Cambridge, Massachusetts. He composed Music for Cello and Orchestra *for his former student, Yo-Yo Ma, who gave the premiere on October 16, 1992, with the Philadelphia Orchestra, David Zinman conducting. These performances are the first by the Boston Symphony Orchestra, though the work was heard in Cambridge in a performance by cellist Andrés Díaz with the composer conducting the Harvard Chamber Orchestra on January 24, 1994. In addition to the solo cello, the score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, piano, celesta, a large percussion ensemble (bells, xylophone, vibraphone, glockenspiel, tambourine, antique cymbals, tubular bells, wood blocks, temple blocks, snare drum, tenor drum, side drum, suspended cymbal, claves, and bongos), and strings. The work is in four linked parts which run without interruption, lasting about eighteen minutes.*

Leon Kirchner moved with his family to California when he was a child, so he received most of his education there at a time when the cultural life in Los Angeles was marked by the presence of Schoenberg, Stravinsky, and a host of writers and other cultured emigrés from Europe. He attracted the attention of Ernst Toch, who suggested

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that he study composition with Schoenberg at UCLA. He later worked also with two of the other great American composer-teachers of this century, Ernest Bloch in Berkeley and Roger Sessions in New York. After military service, Kirchner finished his M.A. degree at Berkeley. He spent the years 1948-50 in New York, where he began to receive wide acclaim for his music. The first substantial article about him, a 1949 review by Richard Franko Goldman in the "Current Chronicle" section of *Musical Quarterly*, referred particularly to the "sense of proportion...that stamps him as a composer who commands himself and his medium absolutely." He won important awards for his string quartets and his First Piano Concerto.

From 1950 to 1961 Kirchner lived again on the west coast, teaching at the University of Southern California and at Mills College. He moved to Harvard in 1961, where he became Walter Bigelow Rosen Professor of Music, retiring in 1989. He served on several occasions as composer-in-residence at Tanglewood. Among his students at Harvard in the early 1970s was an extraordinary young cellist, already well embarked on a substantial career from his teens, named Yo-Yo Ma. Ma enrolled in Kirchner's "Performance and Analysis," a course that involved the preparation of masterworks of the chamber music literature for informal performances, during which the participants would undertake a detailed study of the musical structure and shape of the work. Over

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the years since then Kirchner has written several smaller compositions for Yo-Yo Ma and other students of his Harvard years, but Music for Cello and Orchestra is the first full-scale concerto that he has written for one of them. And, as so often in his earlier works, he refuses to call it by a common generic name (we have *Music for Orchestra* instead of, say, a "symphony," *Music for Cello and Orchestra* instead of a "cello concerto"), perhaps because the more common terminology would evoke expectations derived from the hearing of many other such works, when Kirchner prefers to create musical shape and expectations from the fundamental material with which he begins. This is surely one of the principal legacies of his study with Schoenberg, who was never concerned to teach twelve-tone technique, but rather insisted that his students learn how to create an organic unity using whatever means and language they chose.

Though Leon Kirchner has composed a number of important works that involve an orchestra and demonstrate his mastery of the medium (particularly including his two piano concertos and the two works entitled *Music for Orchestra*), he has nonetheless tended to concentrate in the various chamber media and finds the composition of an orchestral work to be a daunting task. As he told Paul Horsley, the Philadelphia Orchestra's program annotator, before the premiere of *Music for Cello and Orchestra*, "It's been a real experience for me, a terrifying one. I've always intended to write a big sym-



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phony, or a big symphonic work. I've never really done that, but I'm fascinated with the orchestra."

In the case of a work with solo cello, the problem is magnified by the age-old problem of balance. For the most part the cello plays in a range that tends to be covered by the bulk of the orchestra, so it can be too easily drowned out if the composer is too enthusiastic in his orchestration. Various composers have found different solutions—leaving out a large percentage of the orchestra whenever the soloist is playing, or putting the solo cello part into a register by itself and having the other instruments play in different registers, or turning the entire ensemble into a gigantic chamber group with the cello solo dominating. While working on this piece, Kirchner told Paul Horsley, "I was thinking of that constantly, of trying to use the total forces of the orchestra, but trying also to be careful that the cello would be the dominant figure." It helps, he noted, that today's cellists "are masters of the use of the upper tessitura," the top of the instrument's range, where the intensity of the sound provides an extra force of projection.

Music for Cello and Orchestra follows a dramatic arc from tension to release, and does so with gripping interest. I speak from first-hand experience on this point, having served as one of the three judges for the 1994 Friedheim-Kennedy Center competition, which was charged with selecting the "best" new orchestral work by an American composer of the preceding two years. In the first round, the judges listened to some seventy-five entries over a period of three full days. Some of them were forgotten before they were even finished. Others started out well but petered out before the end, or were intermittently interesting and attractive, but not consistently so. But Kirchner's piece leapt instantly into the smaller group of works that were to be considered more closely for the final round, which led to a live performance of the four finalists in a National Symphony concert at the Kennedy Center, where the winner would be selected. As we listened to the tape of Kirchner's work for the first time, we were struck by the passionate drama of the opening passage, though this was a style already familiar to all of us from his other work. What seemed new, and powerful, and intensely beautiful, was the way in which the cellist won and affirmed a lyricism against the orchestra's intensity that led to a calm, even serene conclusion, a rare experience in Kirchner's music. As the three of us listened to the unfolding of the work, with the masterfully graduated motion from the tense opening to the luminous final passage, three jaws dropped—a not terribly common reaction to a new piece of music. The work went on to receive the first prize in the competition.

Music for Cello and Orchestra begins its journey, as mentioned above, at an intense level. The style is freely dissonant, though the language tends to become less so as the piece unfolds. The opening, with the orchestra sharply attacking a dense chord, sets off a series of increasingly passionate outbursts in the solo cello, with dramatic responses from the orchestra. The principal ideas are set forth in this exposition. A rhapsodic middle section further develops them, leading to a brief cello cadenza before reaching the recapitulation. The coda summarizes what has gone before, especially in another cello cadenza that leads finally to the closing chorale-like strain of a transparent clarified lyricism.

—S.L.

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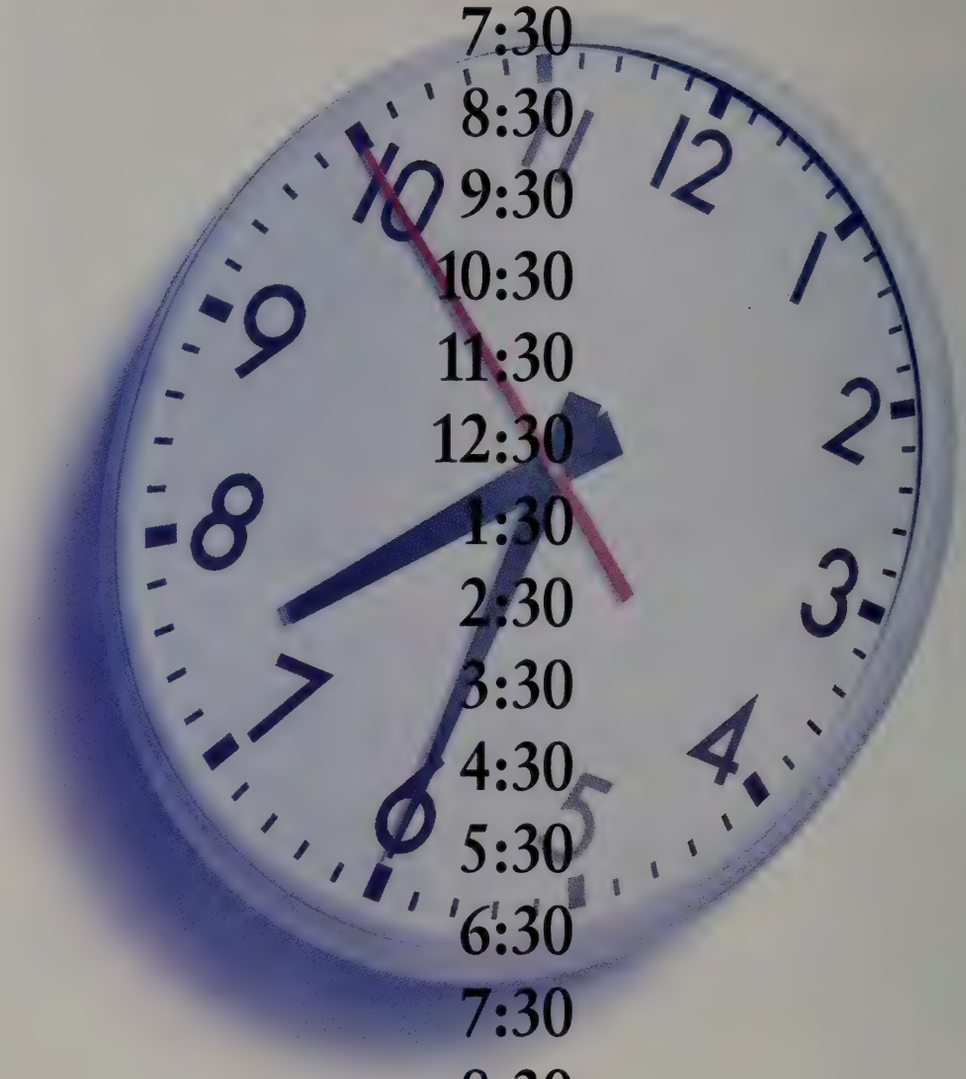
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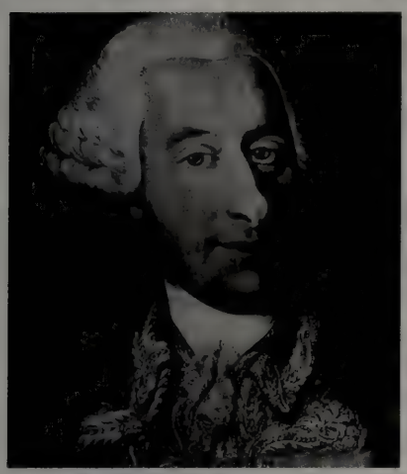
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Joseph Haydn
Cello Concerto No. 1 in C



Haydn probably composed his C major cello concerto about 1765, to judge from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for and performed soon after its completion by the principal cellist at Eszterháza, Joseph Weigl. BSO principal cellist Jules Eskin has been soloist for most of the Boston Symphony's previous performances: under Erich Leinsdorf at Tanglewood in July 1965, and later under Joseph Silverstein (the most recent subscription performances, in January 1971), Michael Tilson Thomas, Klaus Tennstedt, and Leonard Slatkin. Mstislav Rostropovich was soloist for the BSO's first subscription performances, under Leinsdorf in October 1965, and also played the second and third movements on the orchestra's gala centennial concert on October 18, 1981, under Seiji Ozawa's direction. Since then the concerto has been played in BSO performances by Jules Eskin with Leonard Slatkin conducting, Yo-Yo Ma with Gunther Herbig conducting (the most recent Tanglewood performance, in August 1986), and Wendy Warner with André Previn conducting (the most recent subscription performances, in November 1993). The concerto is scored for solo cello with an orchestra of two oboes, two horns, and strings.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known

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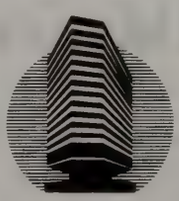
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only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of Haydn research in this century. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Eszterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—S.L.

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Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series is a first-rate short introduction (Littlefield paperback). The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Norton paperback). Haydn's two cello concertos conveniently fit on a single disc, and most performers who record one of them also record the other. Among the most thoroughly satisfying of the available performances are those of Yo-Yo Ma with the English Chamber Orchestra under the direction of José-Luis Garcia (CBS), and of Heinrich Schiff with Neville Marriner and the Academy of St. Martin in the Fields (Philips).

Almost all of the many books and articles about Toru Takemitsu are available only in Japanese. The one useful exception is Noriko Ohtake's *Creative Sources for the Music of Toru Takemitsu* (Scolar Press, available in the United States from Ashgate Publishing Company, Brookfield, Vermont). Seiji Ozawa has recorded *My Way of Life* with baritone Dwayne Croft and the Saito Kinen Orchestra for future release on Philips. Meanwhile, listeners may be interested in a currently available disc of three Takemitsu works also with Seiji Ozawa and the Saito Kinen Orchestra, including *November Steps*, *Eclipse*, and the Viola Concerto with soloist Nobuko Imai (Philips). An older recording of *Quatrain* and *A Flock Descends into the Pentagonal Garden* with TASHI and the Boston Symphony Orchestra under Seiji Ozawa's direction is currently out of print (Deutsche Grammophon).

Leon Kirchner was the subject of a biographical article in the *Current Biography Yearbook* for 1967. Alexander L. Ringer's article "Leon Kirchner" in *The Musical Quarterly* for 1957 traces his early development and discusses some of his important early pieces, but there has been no comparable survey of his more recent music. Yo-Yo Ma has recorded Kirchner's Music for Cello and Orchestra with the Philadelphia Orchestra, David Zinman conducting, for release this week (Sony Classical, with the recent cello concertos of Christopher Rouse and Richard Danielpour). Listeners should also be aware of the all-Kirchner disc made by the Boston Symphony Chamber Players, including especially *Music for Twelve*, written for the Chamber Players to mark the BSO's centennial and played by that ensemble with the composer conducting. On the same disc Kirchner also conducts his Concerto for Violin, Cello, Ten Winds, and Percussion, with Malcolm Lowe and Jules Eskin as the soloists, and performs his Five Pieces for Piano. The Chamber Players complete the release with a performance of Kirchner's Piano Trio (Elektra Nonesuch).

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Yo-Yo Ma



Yo-Yo Ma gave his first public recital at five and was being compared with Rostropovich and Casals by the time he was nineteen. He has since earned a distinguished international reputation as an ambassador for classical music and its vital role in society. Acclaimed for his ensemble playing, Mr. Ma performs and records regularly with a wide circle of colleagues. In the 1995-96 season he and Emanuel Ax celebrated the twentieth anniversary of their long-standing partnership with a recital tour, and a special concert at Alice Tully Hall for PBS's "Live From Lincoln Center" series. Mr. Ma is currently working on a collaborative project of a different kind, creating films of Bach's six cello suites that explore the relationship between Bach's music and other artistic disciplines by incorporating the work of choreographer Mark Morris, renowned Kabuki artist Tamasaburo Bando, the Italian architect Piranesi, Boston-based garden designer Julie Messervy, and Olympic ice-dancing champions Jane Torvill and Christopher Dean. An exclusive Sony Classical recording artist, he is a ten-time Grammy Award-winner. Among his recent releases are a new recording of the Dvořák concerto paired with Victor Herbert's Cello Concerto No. 2; "The New York Album," including music of Stephen Albert, Bartók, and Bloch; and "Appalachia Waltz," an album of original music recorded in Nashville with

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fiddle player Mark O'Connor and bass player Edgar Meyer. Contemporary music, particularly by American composers, plays an important part in his repertoire; he has given the premieres of many new works and has recorded the recent cello concertos of Leon Kirchner, Christopher Rouse, and Richard Danielpour. This season, as part of a program with the Mark Morris Dance Group in Berkeley, California, Mr. Ma premieres a work by Lou Harrison. At Carnegie Hall he performs a new concerto by Bright Sheng written for the American tour of the National Traditional Orchestra of China, which plays on native instruments. Other engagements include a trip to Japan for the tenth anniversary of Suntory Hall and for a series of "Bridge Concerts" that seek to find common ground between Eastern and Western Music, and a week-long residency in Copenhagen including concerts and master classes. Besides devoting time each year to working with young musicians at the Tanglewood Music Center, Interlochen, and other programs, Mr. Ma includes educational outreach activities in his regular touring schedule and also works to develop concerts for family audiences. Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began cello studies with his father at age four. He later studied with Janos Scholz and in 1962 began his work with the late Leonard Rose at Juilliard. Recipient of the Avery Fisher Prize in 1978, he was awarded an honorary doctorate in music by his *alma mater*, Harvard University, in 1991. Mr. Ma has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra at home and on tour since his February 1983 subscription series debut. He has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Mr. Ozawa and the orchestra, and was soloist in the world premiere of John Williams's Cello Concerto under Mr. Williams's direction in the concert that opened Tanglewood's Seiji Ozawa Hall in July 1994. He appeared most recently with Seiji Ozawa and the Boston Symphony to open the orchestra's 1996 Tanglewood season with music of Bernstein and Dvořák.

William Stone



Making his Boston Symphony Orchestra debut this week, baritone William Stone opened his 1996-97 opera season as Michele in Robert Carsen's production of Puccini's *Il trittico* at De Vlaamse Opera. Acclaimed for his performances as Wozzeck at the Spoleto Festival in Italy, Mr. Stone will join the roster of the Metropolitan Opera this season for Mark Lamos's new production there of Berg's opera. He will also appear with Santa Fe Opera, as Germont in a new production of Verdi's *La traviata*. Following his Boston Symphony performances this season, Mr. Stone will appear as soloist in Schmidt's *Das Buch mit sieben Siegeln* with the American Symphony Orchestra led by Leon Botstein, in Brahms's *German Requiem* with Robert Shaw and the Atlanta Symphony, and in Mahler's Eighth Symphony with the Columbus Symphony led by Alessandro Siciliani. He will also make his debut with the Chamber Music Society of Lincoln Center with Brahms's Four Serious Songs and give a recital at Meredith College in North Carolina under the auspices of the Fletcher Foundation. Last season Mr. Stone sang the title role in New York City Opera's new production of Hindemith's *Mathis der Maler* and appeared as Enrico in *Lucia di Lammermoor* with Orlando Opera. European operatic appearances included reengagements in Frankfurt as Germont in *La traviata*, in Brussels as Carlo in *La forza del destino*, and in Flanders for his first performances as Jack Rance in *La fanciulla del West*. Other appearances in 1995-96 included Mozart's *Requiem* at Lincoln Center's Mostly Mozart Festival, his New York Philharmonic debut in *Carmina burana* under Kurt Masur's direction, Bach's B minor Mass also with Masur and the Philharmonic, a return to Carnegie Hall for Bach's *St. Matthew* Passion with Robert Shaw and the Atlanta

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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Symphony, and his New York recital debut in Wolf's *Italienische Liederbuch* with soprano Benita Valente at Weill Recital Hall. Mr. Stone is one of the only American baritones in recent years to have sung extensively in the major opera houses of Italy; he has twice opened the Florence May Festival, in the title role of Berg's *Wozzeck* and as Oreste in Gluck's *Iphigénie en Tauride*. He first received international acclaim at Lyric Opera of Chicago and La Scala when he created the role of Adam in the world and European premieres of Penderecki's *Paradise Lost*. Mr. Stone has performed in opera telecasts throughout Italy, France, Poland, and Mexico, and has also appeared at the Paris Opera, at the Théâtre Royale de la Monnaie in Brussels, and at the Grand Théâtre in Nancy, France. Having come to prominence in America through his acclaimed performances at New York City Opera, he has also appeared with San Francisco Opera, Santa Fe Opera, the Opera Company of Philadelphia, Opera Omaha, Portland Opera, Chautauqua Opera, and the Festival of Two Worlds in Spoleto and in Charleston. A native of North Carolina, Mr. Stone has recorded Mussorgsky's *Salammbo* with the Accademia Santa Cecilia. With the Atlanta Symphony he has recorded Mozart's C minor Mass, Schubert's Mass No. 2, Walton's *Belshazzar's Feast*, and Bach's *Magnificat*. He can also be heard on the Grammy-winning recording of Hindemith's *When lilacs last in the dooryard bloom'd* with Robert Shaw and the Atlanta Symphony and on a solo recording of *Arias and Songs* by Robert Ward.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle*. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his recent recording with that ensemble for Koch International includes three pieces written specifically for the

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Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch is planned, to include Carter's remaining choral works, and music by other American composers. Mr. Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

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Susan Cavalieri
Catherine Cave
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Betty B. Blume
Sharon Brown
Sharon Carter
Sue Conte
Ethel Crawford
Diane Droste
Paula Folkman
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Dorrie Freedman
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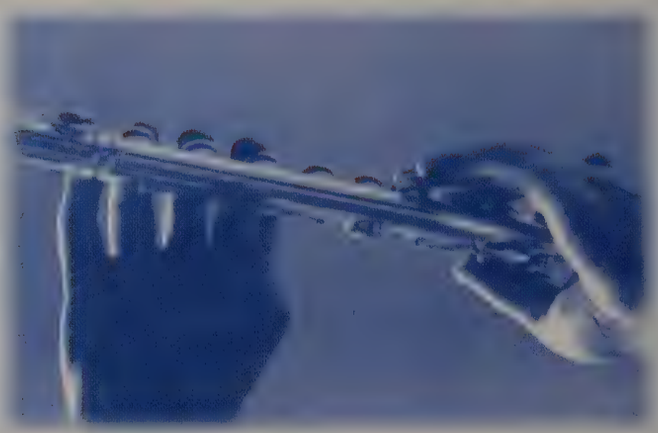
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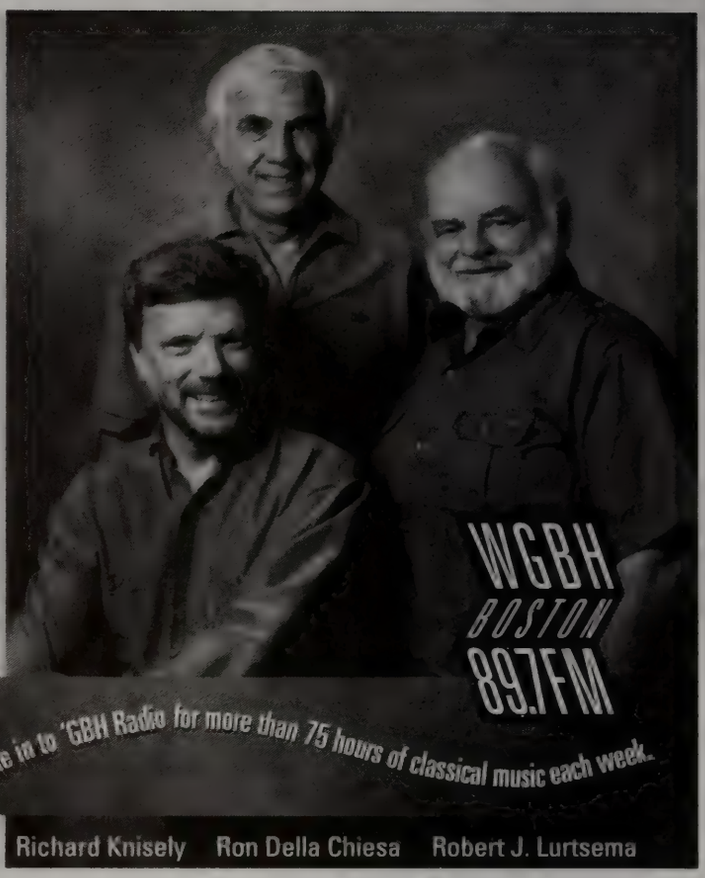
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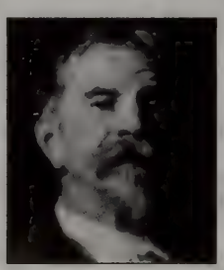
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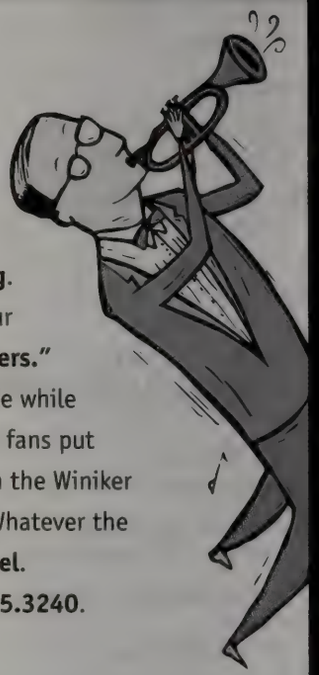
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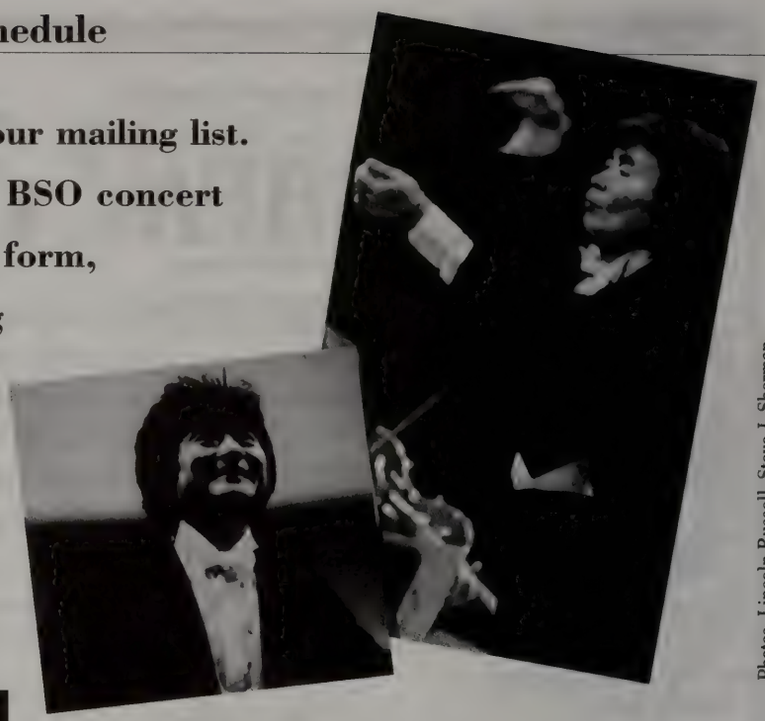
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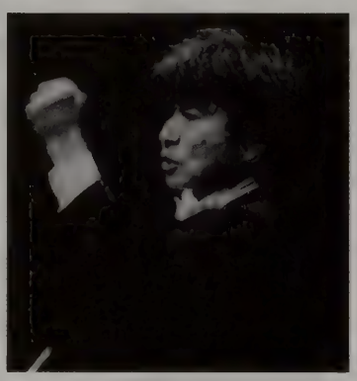
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Wednesday, November 20, at 7:30 (Open Rehearsal;
Pre-Rehearsal Talk at 6:30 in Symphony Hall)
Thursday, November 21, at 8
Friday, November 22, at 1:30
Saturday, November 23, at 8
Tuesday, November 26, at 8

SEIJI OZAWA conducting

HUMPERDINCK — Overture to the opera *Hänsel und Gretel*

MAHLER — Five Songs on texts by Friedrich Rückert

Liebst du um Schönheit
Ich atmet' einen linden Duft
Blicke mir nicht in die Lieder!
Um Mitternacht
Ich bin der Welt abhanden gekommen

JOSÉ VAN DAM, bass-baritone

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RAVEL — *L'Enfant et les sortilèges*, Lyric fantasy in two parts

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SUMI JO, soprano (Fire; Princess; Nightingale)
ELIZABETH NORBERG-SCHULZ, soprano (Owl; Bat; Shepherdess)
MONICA BACELLI, mezzo-soprano (Bergère; White Cat; Squirrel; Shepherd)
NATHALIE STUTZMANN, contralto (The Mother; Chinese Cup; Dragonfly)
ROBERT TEAR, tenor (Little Old Man; Tree Frog; Teapot)
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Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—November 21, 8-9:50
Friday 'B'—November 22, 1:30-3:20
Saturday 'A'—November 23, 8-9:50
Tuesday 'C'—November 24, 8-9:50

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HUMPERDINCK	Overture to *Hänsel und Gretel*
MAHLER	Rückert Songs
RAVEL	*L'Enfant et les sortilèges*

Friday Evening—November 29, 8-9:55
Saturday 'B'—November 30, 8-9:55
Tuesday 'B'—December 3, 8-9:55

MYUNG-WHUN CHUNG conducting
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ANDREAS HAEFLIGER, piano
THOMAS DEMENGA, cello

MESSIAEN	*Les Offrandes oubliées*
MESSIAEN	*Concert à quatre*
DVOŘÁK	Symphony No. 8

Thursday, December 5, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—December 5, 8-9:55
Friday 'B'—December 6, 1:30-3:25
Saturday 'A'—December 7, 8-9:55
Tuesday 'C'—December 10, 8-9:55

SEIJI OZAWA conducting
ARCADI VOLODOS, piano

RACHMANINOFF	Piano Concerto No. 2
TCHAIKOVSKY	*The Nutcracker*, Act II

Friday Evening—December 13, 8-9:40

SEIJI OZAWA conducting

TCHAIKOVSKY	*The Nutcracker* (complete)

Programs and artists subject to change.

Next week the acclaimed Belgian bass-baritone José Van Dam returns to Symphony Hall to perform Mahler's deeply moving songs to poems of Rückert, and also to sing in Ravel's delicious one-act operatic confection, *L'Enfant et les sortilèges* ("The Child and the Spells"), based on a story by Colette. An international cast of soloists headed by mezzo-soprano Susan Graham takes part in the opera, as does the Tanglewood Festival Chorus. The opera tells the story of a selfish child —a little monster—who torments his toys and mistreats his bedroom furniture. (Surely no other opera has ever had a duet by an Armchair and a Louis XV Chair in minuet rhythm!) The opera offers a touching treatment of childhood's fears and terrors, resolved as the child learns to think about others, after which the animals in the garden help him find needed comfort from his mother. No other score by Ravel so fully exploits his gift for parody and humor, his unmatched sense of orchestral color, or his understanding of children. The concert opens with another work often connected with the world of childhood, the overture to Humperdinck's Wagnerian fairy-tale *Hansel and Gretel*.

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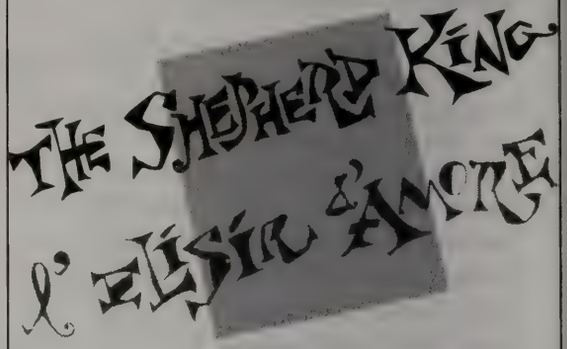


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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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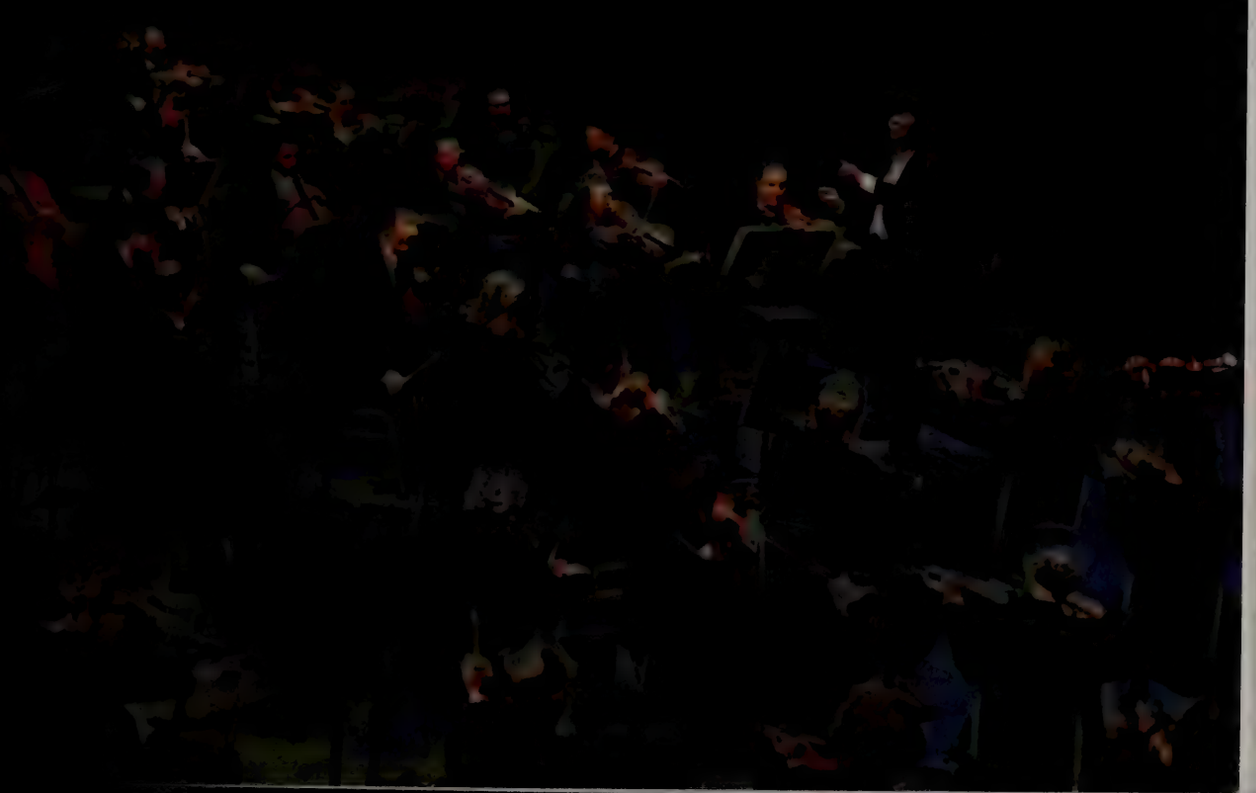
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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra

BSO Archives



The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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Usher in the holidays with a Festive Fanfare! Presented by the Boston Symphony Association of Volunteers and featuring the Majestic Brass, this seasonal concert will take place on Sunday, December 8, 1996, at 4 p.m. in Trinity Episcopal Church, 81 Elm Street, Concord. Tickets are priced at $65 (Benefactor tickets; $43 tax-deductible), $40 (Patron tickets; $18 tax-deductible), $15, and, for children twelve years and under, $8. Proceeds benefit the BSO. For more information or to order tickets, please call the Volunteer Office at (617) 638-9390.

The BSO Goes On-line

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1997 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

New SymphonyPass Program

The Boston Symphony Orchestra's new SymphonyPass offers a flexible and affordable way to attend BSO subscription concerts. There are two options: "SymphonyPass 4" for $170 (corresponding to the second-lowest single ticket price of $30-31) and "SymphonyPass 5" for $135 (corresponding to the lowest single ticket price of $23-24), each including seat locations in the orchestra, first balcony, and second balcony. Each SymphonyPass includes six coupons, which may be redeemed, subject to ticket availability, either in person at the Box Office, or by reserving tickets at least two weeks in advance through SymphonyCharge at (617) 266-1200 and mailing in the coupons. There is a limit of one ticket per coupon, but no limit to the number of coupons that may be redeemed per concert. Please note that purchasing a SymphonyPass does not guarantee seat availability, and that SymphonyPass holders are not entitled to subscriber benefits. "SymphonyPass 5" holders may only redeem their coupons for the lowest price category. In the event a concert has only lowest-priced tickets remaining, "SymphonyPass 4" holders will be issued tickets at that price level, with the difference credited as a contribution to the BSO. For further information, or to order a SymphonyPass, please call (617) 266-7575.

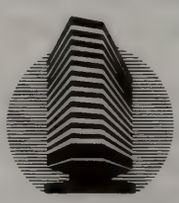
Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season continue with an exhibition of scissorcuts by the Guild of American Paper Cutters on display through December 17. Now an international organization, the guild has members from Europe, Canada, the United States, and Mexico. Scissorcuts originated in China, with shadow theater figures created from leather and paper cut out with knives. The art came to Europe from China, through India, Java, and Persia, in the seventeenth century, when white, black, and colored papers were cut with knives or very fine scissors. Few art forms require so little in the way of material or tools yet allow the artist to create works of such beauty and complexity. This show will be followed by an exhibition, assembled by Joseph Gropper of the Gropper Art Gallery, of watercolors by Katharine Gericke, daughter of the BSO's second music director Wilhelm Gericke. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange

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BSO Members in Concert

The Boston Artists Ensemble—BSO violinists Victor Romanul and Tatiana Dimitriades, violist Burton Fine, and the ensemble's founder, cellist Jonathan Miller—performs Schubert's A minor string quartet, D.804, and Beethoven's Quartet No. 13 in B-flat, Opus 130, with its original *Grosse Fuge* finale on Friday, November 22, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, December 1, at 2:30 p.m. at Trinity Church in Newton Centre. Tickets are $20 ($17 students and seniors). Four-concert subscription tickets at each location are also available. For more information call (617) 964-6553.

The Higginson Trio—BSO members Harvey Seigel, violin, and Martha Babcock, cello, with former BSO assistant conductor Robert Spano, pianist—performs Beethoven's Triple Concerto with the Brandeis University Symphony Orchestra, Neal Hampton, conductor, on Sunday, November 24, at 3 p.m. in Slosberg Recital Hall at Brandeis University in Waltham as part of an all-Beethoven program also including the Symphony No. 7. Tickets are $5, available by calling (617) 736-3400. For directions to Brandeis University, call (617) 736-3331.

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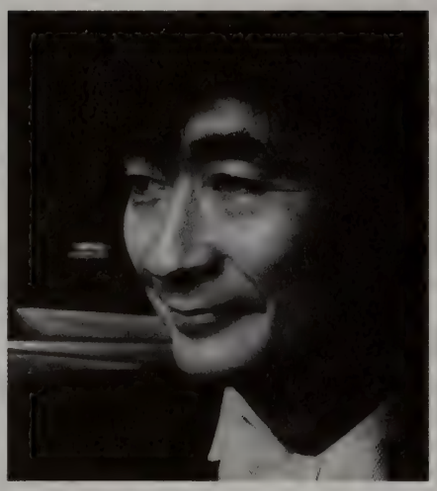
"Runnin' Wild" to the Top of the Charts

In its first week of release, "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra under their new contract with RCA Victor, sold more than 4,000 copies, propelling it to No. 1 on *Billboard*'s crossover chart. By the end of the second week, still at No. 1, sales of the disc had exceeded 7,000 copies. The album pays tribute to Glenn Miller and features sixteen of the bandleader's best-known hits, including "In the Mood," "Moonlight Serenade," "A String of Pearls," "My Blue Heaven," and the title track. With the signing of this recording contract, which calls for six releases over the next four years, the Boston Pops Orchestra has returned to producing albums with its original label, RCA Victor, for which Arthur Fiedler made many hit recordings.

Supper Concerts at Symphony Hall

Enhance your evening at Symphony with a BSO Supper Concert, a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open at 5:30 p.m. for à la carte cocktails and conversation. The repertoire for Supper Concerts consists of chamber music by composers whose symphonic works are featured in that evening's BSO concert. Upcoming Supper Concerts will feature Messiaen's *Quartet for the End of Time* (Saturday, November 30, and Tuesday, December 3) and music of Tchaikovsky (Thursday, December 5, and Tuesday, December 10). These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets are priced at $24 per person. Advance reservations must be made by mail. For reservations the week of the Supper Concert, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours in advance. There is a $2.50 handling fee for each ticket ordered by telephone. For further information call (617) 638-9390.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

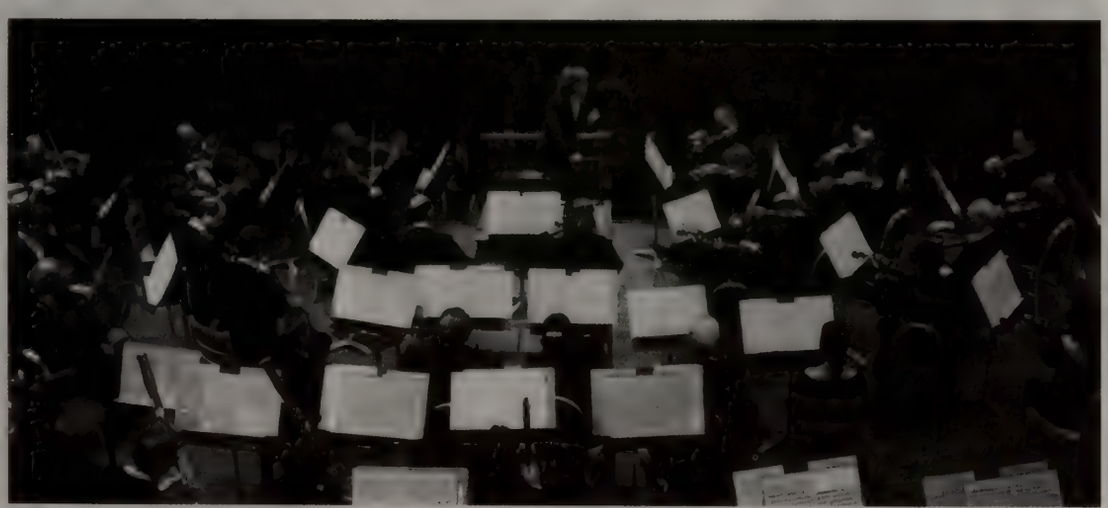
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first profes-

sional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has recently issued "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

*Jerome Rosen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave
§Substitute player

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
‡Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Sixteenth Season, 1996-97

Thursday, November 21, at 8
Friday, November 22, at 1:30
Saturday, November 23, at 8
Tuesday, November 26, at 8

SEIJI OZAWA conducting

HUMPERDINCK — Overture to the opera *Hänsel und Gretel*

MAHLER — Five Songs to Poems by Friedrich Rückert

Liebst du um Schönheit
Ich atmet' einen linden Duft
Blicke mir nicht in die Lieder!
Um Mitternacht
Ich bin der Welt abhanden gekommen

JOSÉ VAN DAM, bass-baritone

Text and translation begin on page 25.

INTERMISSION



RAVEL — *L'Enfant et les sortilèges*, Lyric fantasy in two parts (Poem by Colette)

SUSAN GRAHAM, mezzo-soprano (The Child)

SUMI JO, soprano (Fire; Princess; Nightingale)
ELIZABETH NORBERG-SCHULZ, soprano (Bat; Shepherdess; Owl)
MONICA BACELLI, mezzo-soprano (Bergère; Shepherd; White Cat; Squirrel)
NATHALIE STUTZMANN, contralto (The Mother; Chinese Cup; Dragonfly)
ROBERT TEAR, tenor (Teapot; Little Old Man; Frog)
CHRIS PEDRO TRAKAS, baritone (Grandfather Clock; Black Cat)
JOSÉ VAN DAM, bass-baritone (Armchair; Tree)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
(Bench, Sofa, Stool, Wicker Chair; Shepherds, Shepherdesses; Numbers; Animals, Insects, Trees)

Stage coordination by CARLEEN GRAHAM
Lighting by H.R. COSTA

A synopsis of the plot is printed on page 35.
An English translation of the text begins on page 36.
Supertitle slides by Roger Brunyate, courtesy of the Peabody Conservatory of the Johns Hopkins University, Baltimore

L'Enfant et les sortilèges is performed by arrangement with Theodore Presser Company, agents for Durand S.A., Paris, publisher and copyright owner.

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

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Baldwin piano

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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Engelbert Humperdinck
Overture to *Hänsel und Gretel*



Engelbert Humperdinck was born in Siegburg, Germany, on September 1, 1854, and died in Neustrelitz on September 27, 1921. He composed Hänsel und Gretel, *his most famous opera, in several stages (described below) between 1890 and 1893. When Richard Strauss conducted the premiere in Weimar on December 23, 1893, the work was an instant success. Walter Damrosch led the first American performance of the overture alone with the Symphony Society at New York's Carnegie Hall on December 7, 1894. The next American performance of record was Emil Paur's with the Boston Symphony Orchestra on December 22, 1897, the only subsequent BSO performances being given by Max Fiedler in the 1910-11 season, by Karl Muck in December 1913, and by Pierre Monteux, who gave subscription performances in October 1921 and programmed the overture on Young People's Concerts in January 1924 (though it has figured more recently in Christmas Pops programs). Paur also led performances of the "Dream Music and Pantomime" in November 1895, and Wilhelm Gericke led selections for voice and orchestra as part of a Pension Fund concert in November 1904. The score of the prelude calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, bass tuba, timpani, triangle, tambourine, cymbals, and strings.*

Engelbert Humperdinck—no relation to the pop singer Arnold George Dorsey, whose manager renamed him Engelbert Humperdinck, after coming across this unusual name in a music dictionary, because he thought it would attract attention—is one of those composers known to the world at large by a single work. Now that is undoubtedly a better situation for a composer than not being known by anything, but it is certainly frustrating, and Humperdinck spent most of his life trying to recapture his early success. His early musical training took the form of piano lessons, but he was captivated by the musical theater when, at age fourteen, he saw a performance of Lortzing's romantic *Undine*, and he immediately began to compose similar works. (*Undine* was a *Singspiel*, with spoken dialogue connecting the fairly elaborate musical numbers, and this was the approach that Humperdinck took at first.)

At eighteen Humperdinck entered the conservatory at Cologne and quickly won major prizes given by the top German conservatories of the day. In 1877, at twenty-three, he moved to Munich, which was a hotbed of Wagnerianism, and there the ultra-modern music of Wagner began to impinge on the Schumannesque style he had learned from his more conservative teachers. During a tour of Italy on a scholarship from the conservatory he had the opportunity to meet Wagner in person, and Wagner quickly invited the talented and enthusiastic young man to come visit him in Bayreuth to help with the first production of *Parsifal*. The Bayreuth stay was essential to Humperdinck's future, but it took a decade before the results revealed themselves in his work. In the meantime he became a teacher and critic in Cologne and later in Frankfurt. Attempts to write an opera fell through owing to the overwhelming weight of Wagner's example, which looked to become a permanent inhibition to his creativity.

The block was broken, happily, when the composer's sister, Adelheid Wette, asked him in 1890 to set some folk songs for a small private production of the familiar Grimm's fairy tale *Hänsel und Gretel*. The music required was so simple that there could be no question of Wagnerian influence, and Humperdinck happily complied. They decided to expand the work from a play with a few folk songs to a *Singspiel*, with more elaborate music, but still with spoken dialogue. And finally they decided to turn it into a full-

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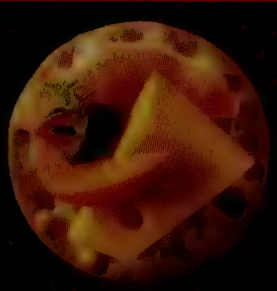
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MAKES GOUDA BETTER.

Carr's

Table Water Crackers

Thin, crispy crackers, baked golden brown



It's time for Carr's

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fledged opera. In doing so, Humperdinck retained the folk-like simplicity of the basic songs but set them in the framework of a Wagnerian orchestra, with elaborated Leitmotifs and rich scoring. He had qualms about his decision to combine the simplest sort of music with the most complex style of the day, yet from the opening night the opera was a signal success. (Within the first year it had been performed in seventy-two theaters!) From the beginning the work frequently became a holiday specialty. Even the world premiere took place just before Christmas, and it is still very common in German-speaking countries to mount a matinee performance on January 6, *Dreikönigstag* ("Three Kings' Day"), the last of the "twelve days of Christmas," specifically for family opera-going. Humperdinck tried repeatedly, in many ways, to repeat this success, but only one of his nine works for the stage attained even an estimable success afterwards; that was *Königskinder* ("The King's Children"), premiered at the Metropolitan Opera in 1910.

The story of *Hansel and Gretel* closely follows the story as told by the Brothers Grimm, with the two children lost in the woods and happening upon a gingerbread house inhabited by a wicked witch. Happily the children not only save themselves from this creature, but also release from enchantment many other children she had previously caught. The most Wagnerian passage in the score is the music of the witch's wild ride, which could hardly have been conceived without the example of Wagner's Valkyries. For the rest, the tunes are redolent of German folk song (in the songs and dances for Hansel and Gretel) and of the church chorale (in the famous prayer the children sing before going to sleep in the dark forest, appealing to fourteen angels to watch over them and bring them safely through the night). All of these elements appear in Humperdinck's overture, which thus provides a summary in music of the much-loved story.

—Steven Ledbetter

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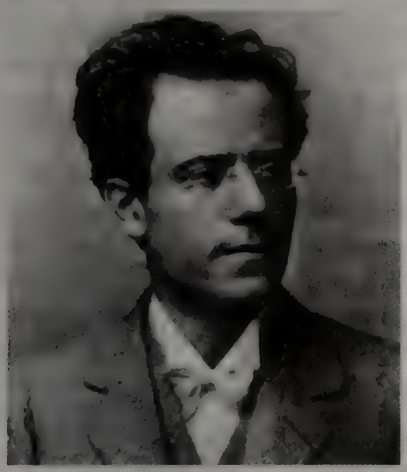


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Gustav Mahler
Five Songs to Poems by Friedrich Rückert



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed his five independent settings of texts by Friedrich Rückert during the late summer of 1901 and the summer of 1902 (details below). They were eventually published with his last two Wunderhorn *songs as "Seven Songs of the Later Period," but in fact they are unrelated to the* Wunderhorn *songs and are usually performed as a separate group. The first performance of any of these songs by the Boston Symphony Orchestra came on April 6 and 7, 1917, when Karl Muck conducted* Ich atmet' einen linden Duft *with Julian Culp as the soloist. The only other BSO performance included all five songs with Jessye Norman as soloist and Seiji Ozawa conducting; that took place at Tanglewood on August 11, 1978. Each of the songs is scored for a different ensemble. In the order in which they will be performed here, the instrumentation is as follows:* Liebst du um Schönheit*: two oboes, two clarinets, two bassoons, four horns, harp, and strings;* Ich atmet' einen Linden Duft*: flute, oboe, clarinet, two bassoons, three horns, harp, celesta, violins, and violas;* Blicke mir nicht in die Lieder*: one each of flute, oboe, clarinet, bassoon, and horn, plus harp and muted strings;* Um Mitternacht*: two each of flutes, oboes (one an oboe d'amore), clarinets, bassoons (plus contrabassoon), four horns, two trumpets, three trombones, tuba, timpani, harp, and piano, but no strings;* Ich bin der Welt abhanden gekommen*: oboe, English horn, two clarinets, two bassoons, two horns, harp, and strings.*

Broadly speaking, Mahler's career as a song composer falls into two parts, and the division is echoed in his career as a symphonist, because throughout his life song composition fed symphony composition. During the closing years of the nineteenth century, Mahler turned time and again to a collection of folk poems (many of them rather heavily edited, but nonetheless mostly going back to original folk sources) called *Des Knaben Wunderhorn* ("The Youth's Magic Horn"), collected by Achim von Arnim and Clemens Brentano. The songs he composed to these texts, and sometimes the texts themselves, were filled with the greatest variety and vivacity, martial airs, hearty jests, fanfares, dance rhythms, and sentimental sighs. And his symphonies became "an entire world" (an image Mahler himself used to refer to his Third Symphony).

Composition of the Fourth Symphony—the last to include extensive use of *Wunderhorn* material—spanned the very close of the nineteenth and opening of the twentieth centuries. And, as if turning over a new leaf with the new century, Mahler wrote just two more *Wunderhorn* songs (*Revelge* and *Der Tamboursg'sell*) and then turned definitively away from that collection as a source of song texts or musical inspiration. For the next decade his favorite poet was Friedrich Rückert (1788-1866), a highly literary lyricist who learned Persian from the same Viennese professor who had awakened Goethe's interest in the Persian poet Hafiz and who thereupon began to translate oriental poets and imitate them in his own work. (Rückert eventually learned Sanskrit, Arabic, Hebrew, and Chinese as well and provided translations of texts from all of those languages; he became a professor, first at the University of Erlangen, later in Berlin.) No doubt the orientalizing element of his art played some role in attracting Mahler's attention to poets still farther afield and prepared the ground for the Chinese poetry of *Das Lied von der Erde*. But Rückert also wrote highly personal lyrics of a more intimate sort, as in *Liebesfrühling* ("Springtime of Love"), published in 1822 and dedicated to his young wife. This was a source of song texts for Schubert and Schumann some eighty years

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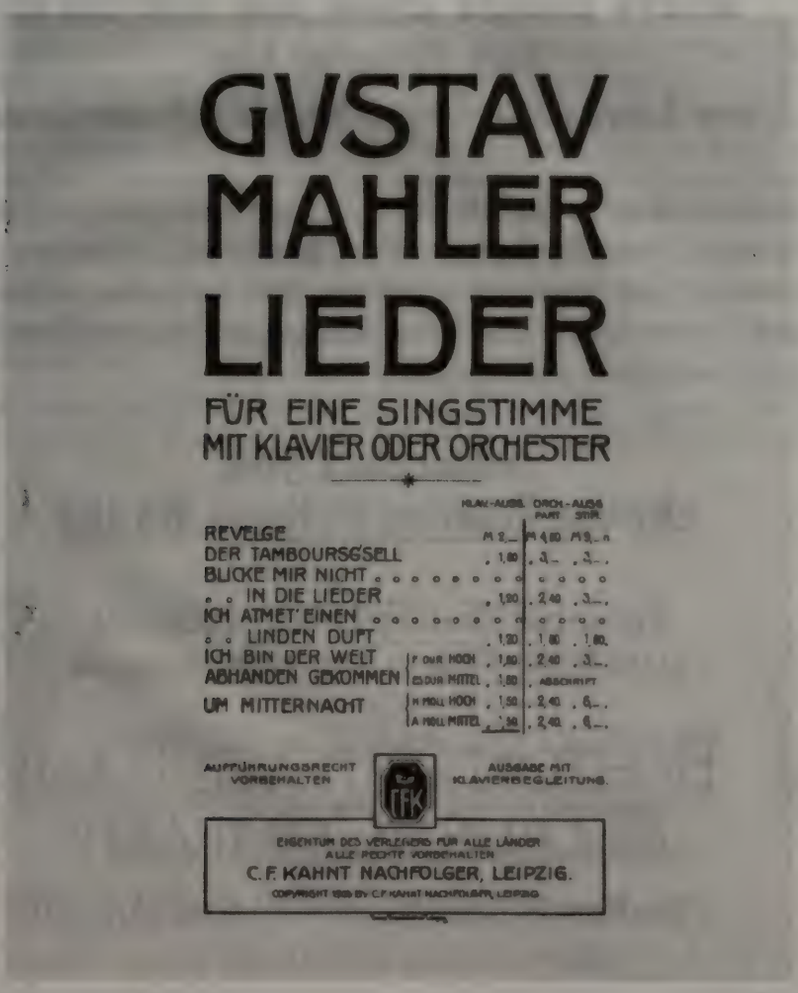
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before Mahler turned to it for his own purposes. When two of his children died in 1833, Rückert wrote the *Kindertotenlieder* ("Songs on the Death of Children") in their memory, five poems of which Mahler set, in one of his most deeply expressive compositions, at about the same time he wrote the first of the five songs to be performed here. When Mahler turned to Rückert's poetry, he also adopted a musical style of far greater intimacy and transparency. This, too, played an important role in the symphonies he composed from No. 5 onward.

Kindertotenlieder was composed and published as a cycle, to be performed as an entity with the songs in a specific order. The other five Rückert songs, though, were not designed to be performed together. Mahler himself changed the order of performance virtually every time he accompanied them, and he sometimes chose to omit one or more of the songs. In short, the five independent Rückert songs to be heard here are simply five small masterpieces of Mahler's genius which may be heard together or individually, in whatever order the performers choose. Further discussion of each song here will follow the order in which they are being performed at these concerts.

Mahler composed **Liebst du um Schönheit** sometime in the summer of 1902, and certainly before August 10, because that is the day on which Alma opened a piano score of *Siegfried* and discovered the manuscript (in the version with piano accompaniment), which Mahler had copied out and left there for her to find. It was therefore the


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Title page of a 1905 printed edition of Mahler songs, including two on texts from "Des Knaben Wunderhorn" and four on poems by Rückert

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last of these five songs to be composed, and it came almost a year after the other four. That fact, combined with the directness of its message to Alma, might explain why Mahler treated it differently from the others. He himself did not orchestrate this song. When he signed a contract with the publisher C.F. Kahnt for the publication of the songs, on April 15, 1905, the contract covered only four songs.

Mahler did not send *Liebst du um Schönheit* until nine months later, and then only in the version with piano accompaniment. It was, apparently, only after his death that an employee of the Kahnt firm, Max Puttmann, produced the orchestral version we know today. (Kahnt did not attempt to conceal this fact; Puttmann's name appeared as orchestrator on the first edition, but it somehow got dropped from later editions, and for many years Mahler was believed to be responsible for the scoring.)

The song is a delicate expression of love, quite possibly the simplest and most direct song Mahler ever wrote, to a poem that expresses the age-old sentiment, "Don't love me for any particular reason, for that may change and with it your love; but love me for love itself."

Ich atmet' einen linden Duft was composed at Mahler's summer residence at Maiernigg in June and July 1901. It is music of extraordinary transparency, with an intimate orchestra from which even the lower strings have been banished. The tranquil clarity of the music, the delicacy of which matches the delicacy of the fragrance from the sprig of linden tree that the singer has received, looks forward to the second movement of *Das Lied von der Erde*.
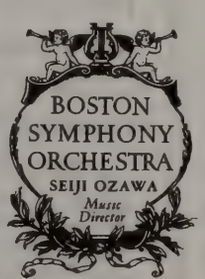
The entire poem is a pun on the word *Linde* or *Lindenbaum*, referring to a linden tree, and the adjective "*lind*," "delicate" or "gentle." (One frequently encounters translations of English origin that render *Linde* or *Lindenbaum* as "lime tree." This is a Britishism that confuses matters for us; the "lime tree" of English usage is not the citrus fruit tree [*Citrus aurantifolia*], which is semi-tropical and, of course, does not grow naturally in northern Europe. It refers instead to any tree of the linden family [genus *Tilia*]; the American variety is commonly called basswood.)

Mahler's own comment about this song: it describes "the way one feels in the presence of a beloved being about whom one is completely sure without a single word needing to be spoken."

Blicke mir nicht in die Lieder was the first of the Rückert poems that Mahler set. He found this poem very much to his liking—indeed, he told his friend Natalie Bauer-



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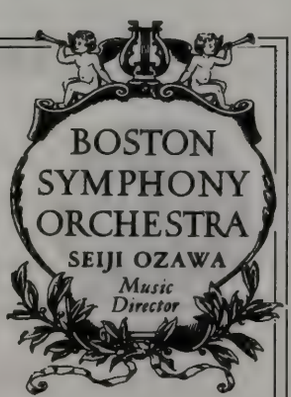
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Lechner that he "could have written it himself." Mahler shared Rückert's disinclination to show work in progress to anyone, even his most intimate friends, and here he and Rückert turn that view into a playful refusal. The mood of the song is lightly capricious, and it is over in a trice. Here, as in *Ich atmet' einen linden Duft*, the poet makes a play on words (the homonym "*Lieder*," "songs" and "*Lider*," "eyelids"), so that the listener who cannot see the text in printed form may well interpret the opening line as "Do not look into my eyes." The accompaniment offers a hint of the constant buzzing of the bees that forms the principal image of the second stanza.

Um Mitternacht was also composed in the summer of 1901. It dispenses entirely with the strings, but calls for an unusually large (for this group of songs) wind ensemble. For four of its five stanzas, the song expresses feelings of dark torment, doubt, and despair, yet with an astonishingly spare use of the available instruments. Then, in the final stanza, Mahler breaks forth into the major mode and a chorale style (reminiscent of the similar stylistic transition that closes the Second Symphony).

Ich bin der Welt abhanden gekommen is regarded by common consent as Mahler's greatest single song. We also know that it was composed later in 1901 than the other three Rückert songs of that year; one of the manuscript sketches is dated August 16, and it must have been finished some time after that. Here the delicacy and chamber-music transparency of the orchestration is once more striking, as is the overall mood of tranquility, and of separation. Mahler's biographer Henry-Louis de La Grange reminds us that this was one of the first pieces he composed in the isolated *Häuschen* ("little house") that he had built at Maiernigg specifically so that he could work far away from any chance noise made by family and friends. Depending on how the reader or listener wishes to stress the words of the closing lines, it can express either (as de La Grange puts it) "a happy artist isolated from the world in his art or a happy lover isolated in his love." But this isolation is all tranquility and contentment, an easy giving-up of the world's noise and brilliance for the peace that fills the song's close.

—S.L.

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
sie hat viel Perlen klar!

Liebst du um Liebe,
O ja mich liebe!
Liebe mich immer,
dich lieb' ich immerdar!

If You Love for Beauty's Sake

If you love for beauty's sake,
then do not love me!
Love the sun,
which has golden hair!

If you love for the sake of Youth,
then do not love me!
Love the spring,
which is young every year.

If you love for the sake of treasures,
then do not love me!
Love a mermaid,
she has many bright pearls!

If you love for the sake of love,
then yes, do love me!
Love me forever,
you will I love evermore.

Please turn the page quietly,
and only after the music has stopped.

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!
Im Zimmer stand ein Zweig der Linde,
ein Angebinde von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft,
das Lindenreis brachst du gelinde!

Ich atme leis im Duft der Linde—

der Liebe linden Duft.

I Breathed a Delicate Fragrance

I breathed a delicate fragrance.
In the room stood a branch of linden,
a gift from a beloved hand.
How lovely was that fragrance of linden!

How lovely is that fragrance of linden,
the branch of the linden that you picked so delicately!
I breathe gently the fragrance of the linden,
the delicate fragrance of love.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
ihrem Wachsen zuzuschauen.
Blicke mir nicht in die Lieder!
Deine Neugier ist Verrat!

Biene, wenn sie Zellen bauen,
lassen auch nicht zu sich schauen,

schauen selbst auch nicht zu.
Wenn die reichen Honigwaben
sie zu Tag befördert haben,
dann vor allen nasche du!

Do Not Gaze into my Songs

Do not gaze into my songs;
I cast my eyes down,
as if caught in an evil deed.
I dare not even trust myself
to watch them growing.
Do not gaze into my songs!
Your curiosity is betrayal!

Bees, when they build cells,
also do not let themselves be observed,
and do not even watch themselves.
When the rich honeycombs
are brought to the light of day,
you shall be the first of all to taste them!

Um Mitternacht

Um Mitternacht
hab' ich gewacht
und aufgeblickt zum Himmel;
kein Stern von Sterngewimmel
hat mir gelacht
um Mitternacht.

Um Mitternacht
hab' ich gedacht
hinaus in dunkle Schranken;
es hat kein Lichtgedanken
mir Trost gebracht
um Mitternacht.

Um Mitternacht
nahm ich in acht
die Schläge meines Herzens;
ein einz'ger Puls des Schmerzens
war angefacht
um Mitternacht.

At Midnight

At midnight
I kept watch
and gazed up at heaven;
no star from that starry host
smiled down on me
at midnight.

At midnight
I sent my thoughts
far out into the dark limits of space;
no vision of light
brought me consolation
at midnight.

At midnight
I took note of
the beating of my heart;
a single pulsebeat of sorrow
challenged me back
at midnight.

Um Mitternacht
kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
nicht konnt' ich sie entscheiden

mit meiner Macht
um Mitternacht.

Um Mitternacht
hab' ich die Macht
in deine Hand gegeben!
Herr über Tod und Leben:
Du hältst die Wacht
um Mitternacht!

At midnight
I fought the battle,
O mankind, of your sufferings;
I was unable to win the decisive victory
with my own power
at midnight.

At midnight
I gave my strength
into Thy hands!
Lord of death and life,
Thou keepest the watch
at midnight!

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben;
sie hat so lange nicht von mir vernommen,

sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied.

—Friedrich Rückert

I Have Gotten Lost from the World

I have gotten lost from the world
on which I wasted so much time;
for such a long time it has heard nothing of me,
it may well believe that I am dead.

Not that it concerns me at all,
if it considers me to have died.
I can't really say anything against it,
for, really, I am dead to the world.

I am dead to the world's tumult
and I rest in a silent realm!
I live alone, in my own heaven,
in my love, in my song.

—English translation by S.L.



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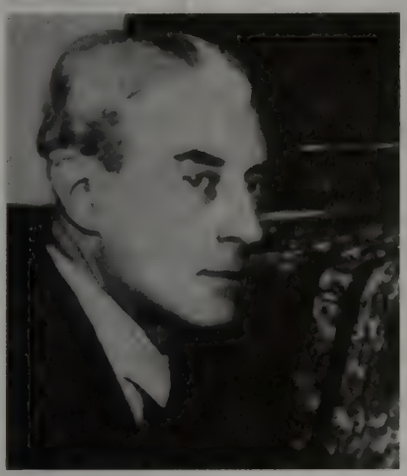
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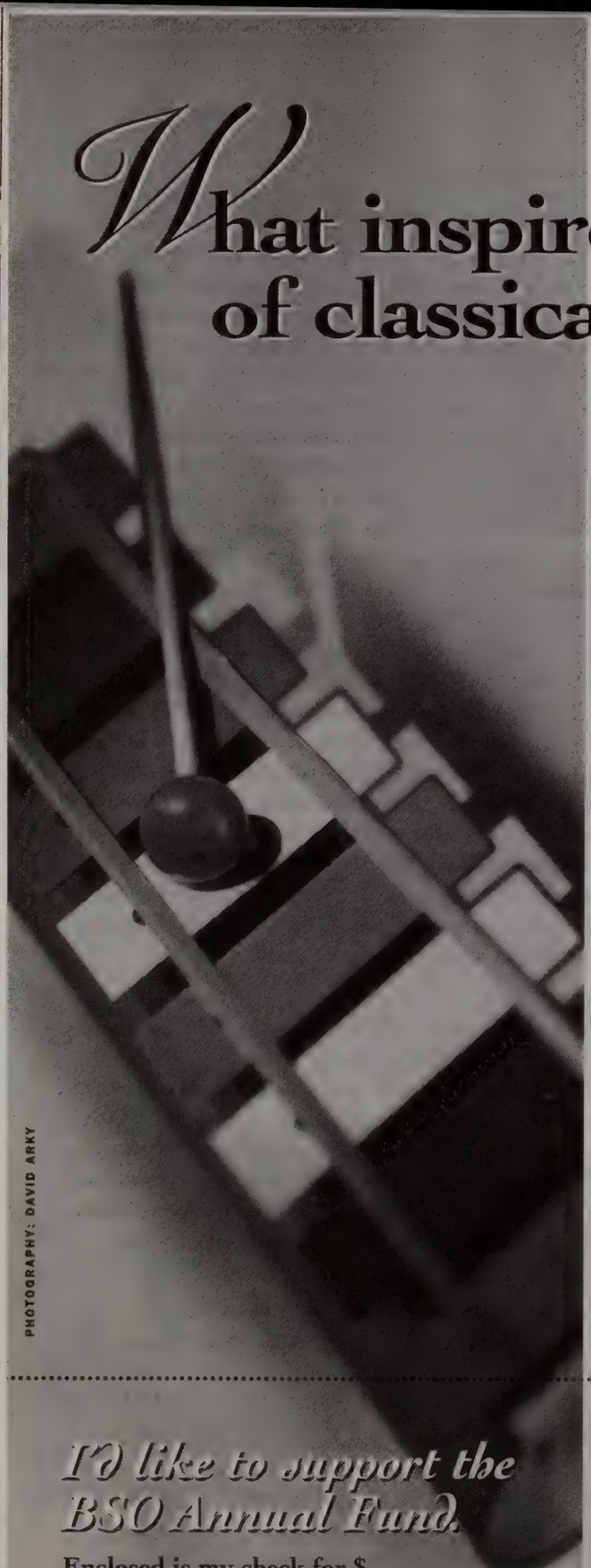
Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed his one-act opera L'Enfant et les sortilèges *("The Child and the Spells"), on a libretto by Colette, over an extended period, but mostly in 1924 and 1925. The first performance took place at the Monte Carlo Opera on March 21, 1925, with Victor de Sabata conducting, George Balanchine as ballet master, and Raoul Gunsberg directing. Seiji Ozawa led the only previous Boston Symphony performances, in October 1974 in Boston and at Avery Fisher Hall in New York, with mezzo-soprano Jan de Gaetani as the Child, soprano Phyllis Bryn-Julson, contralto Mary Davenport, mezzo-soprano D'Anna Fortunato, tenor Neil Rosenshein, baritone David Evitts, bass Mark Pearson, and the Tanglewood Festival Chorus, John Oliver, conductor, and on August 23, 1975, at Tanglewood, with the same cast except with mezzo-soprano Joy Davidson in place of Mary Davenport. The cast includes a mezzo-soprano as the Child, a number of other singers among whom the numerous smaller parts are distributed, and chorus. The orchestra includes two flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, two timpani, small kettledrum in D, triangle, tambourine, side drum, cymbals, bass drum, tam-tam, whip, rattle (with a crank), rasp, wood block, wind machine, crotales, slide-flute, xylophone, celesta, harp, piano, luthéal (a type of prepared piano), and strings.*

At about the turn of the century a very young Maurice Ravel encountered an almost equally young woman who was to become a very popular writer under the pen name Colette (full name Sidonie Gabrielle Colette; 1873-1954). A music hall star, actress, and writer, three times married, familiar with the demimonde and insightful observer of the feminine heart, Colette wrote many stories and novels, of which the most highly regarded are the *Claudine* novels, written at the instigation of her first husband, the critic Willy (pen name of Henri Gauthier-Villars), though Americans know her best for the 1945 novel *Gigi*, which became one of the most successful of MGM's musical films, with a score by Alan Jay Lerner and Frederick Loewe. When she met Ravel for the first time, Colette was not especially impressed:

> 'He wore side-whiskers, and all his hair emphasized the contrast between his striking head and his tiny body. He liked loud ties and frilly shirts. He wanted to be noticed but at the same time he was afraid of the critics; and Willy was cruel to him. Perhaps he was really shy, but he remained distant and reserved.

Whether because of his small stature, of which he was painfully self-conscious, or because of his passion for toys and things mechanical, Ravel often felt more at home with children than with adults. He had already revealed this sympathy in his *Mother Goose*, first composed for piano four-hands, then orchestrated, and finally elaborated into a full ballet. So when Colette agreed to write a libretto for the Paris Opéra, and this turned out to be an opera of childhood, it was quickly decided that Ravel was the only possible composer. She was warned that, even if he accepted, it would take a long time to see the work on the stage.

There were a number of hitches in the collaboration. In 1918 Ravel was stationed in Verdun, and a copy of the libretto sent in the mail somehow went astray. But even after he received it, he was slow to start composing. Indeed, he didn't write a note of music



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until 1920. Colette wrote an imploring letter early in 1919, asking "When, oh when" could she expect to hear the "Divertissement for my Granddaughter," as she had titled the libretto. (After several other suggested titles, the collaborators eventually settled on a less personal one.)

Ravel replied in February to say that he had been thinking a great deal about the opera, though he had not yet, to be sure, written any music. But he wanted to expand parts of it, and he suggested a few specific ideas to Colette. One of the striking musical changes in Europe brought about by the arrival of American soldiers, who were sometimes accompanied by Black service bands directed by some remarkable ragtime musicians, was the development in France of a ragtime craze and, soon after, a thirst for American jazz. Ravel loved this music, and he asked, "What would you think of the cup and teapot, in old black Wedgwood, singing a ragtime? I must confess that the idea of having two negroes singing a ragtime at our National Academy of Music fills me with great joy." Colette was equally enthusiastic: "What a terrific gust from the music hall to stir up the dust of the Opéra! Go to it!"

Ravel began sketching *L'Enfant* in the early autumn of 1920, but work was interrupted by tours and concerts and other compositional commitments. Not until the spring of 1924 did he return seriously to work on it, when Raoul Gunsbourg, director of the Monte Carlo Opera, reported that Ravel's *L'Heure espagnole* had been a great success there and that he simply had to have another Ravel opera for the following year. The contract thus signed gave Ravel a firm deadline, something he loathed, and by fall he was well behind schedule. The libretto was still being revised, and by mid-October Colette sent



Colette, the librettist of Ravel's "L'Enfant et les sortilèges"



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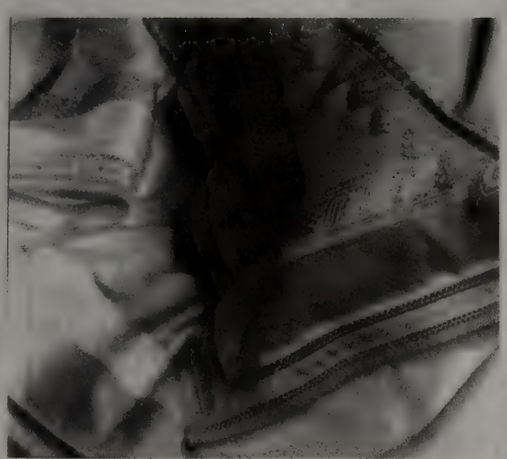
him the lines for the Wedgwood teapot and China cup. During the last months of 1924, though, he buckled down and finished the draft, so that he could spend the early months of 1925 in Monte Carlo, making the inevitable adjustments and supervising rehearsals.

Ravel could not have been more delighted at the production. Five days before the premiere he wrote to his publisher that the orchestra was under the baton of "a conductor the like of whom I have never before encountered," and that the singer enacting the part of the child "looks like a six-year-old and has a delightful voice." One of the special features of the opera particularly pleased him: "The cat duet will never be meowed better than by Madame Dubois and Warnery." Colette later recalled that Ravel did not give her any special insights into the piece or any chance to hear the music privately before it was put on the stage, but she added:

> How can I describe my emotion when, for the first time, I heard the little drum accompanying the shepherd's procession? The moonlight in the garden, the flight of the dragonflies and bats..."Isn't it fun?" Ravel would say. But I could feel a knot of tears tightening in my throat.

The story is a simple one, though it is not easily put on stage! A child misbehaves and mistreats his belongings, his pets, and the animals that live in the back yard. But the inanimate objects magically come to life and join with the animals in teaching the

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boy a lesson about the danger of being so self-centered.

The opera is not staged with great frequency, partly because it is so short (there must be a companion piece to fill out the evening), partly because of the complex scenic requirements, and partly because there are no grand solo moments for most of the singers to make a great impression. Yet its music is among the most imaginative of any opera, especially for Ravel's never-failing orchestral inventiveness in representing such diverse characters as a Louis XV chair, or the fire in the fireplace, two cats, a squirrel, a dragonfly, a bat, a frog, an armchair, and much more.

Colette reported on audience and critical reaction to the first production in a letter to her daughter, explaining that the opera's two performances a week played before packed houses. "The partisans of traditional music do not forgive Ravel...for his instrumental and vocal audacities. The modernists applaud and boo the others, and during the 'meowed' duet, there is a dreadful uproar." After seventy years, though, it is easy to agree with Henry Malherbe, writing in *Le Temps*, that this is a work of "incomparable enchantment...It is impossible, indeed, to enumerate all the carefully selected riches,...all the tours de force of this classical and spiritually sensual score, which is so ingeniously reconciled with contemporary taste."

—S.L.



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THE STORY

Part I: A young child is seen at his homework, but paying no attention to it. (His lack of attention is mirrored by the apparent aimlessness of the music played by the two oboes to open the opera.) When his mother tries to encourage him, he sticks out his tongue at her, and she declares that he is to have tea with no sugar and bread with no butter, and that he must sit in his room until dinner time. The child explodes in an orgy of destruction, breaking everything he can get his hands on, torturing his pet squirrel and tomcat. He is about to sit in his armchair when it limps away from him and compares notes with the Louis XV chair, in a large duet. The other objects in the room also lament their fate: The child has torn his story books and the wallpaper, has spilled water from the kettle on the fire, and removed the pendulum from the grandfather clock. The shepherds and shepherdesses from the wallpaper lament their torn condition and the princess from the storybook sings an extended aria, as the child is saddened to know that he can never learn the end of the story, for the pages have been torn out.

In frustration he kicks his mathematics book, and out jump a crowd of numbers and a math tutor who embark on a lively ensemble of arithmetic drills. (These are of dubious value: "four and four is eighteen," and the like!). As the moon comes out, the black tomcat in the room and his sweetheart, the white cat in the yard, sing a meowing duet. Gradually the scene opens and moves out into the garden.

Part II: Now the inhabitants of the garden express their complaints about the child's behavior. The tree weeps because he has made a cut in its bark. The dragonfly and bat lament that he has killed their mates. An extended waltz represents the dance of the frogs. Now the squirrel comes out of the bedroom. He is physically unharmed, but laments the years of captivity, which ended only when the child, in his fit of temper, had released him earlier. The child begins to sense the love between all these sentient creatures, from which he is separated, and he senses his own isolation. He cries, "Mama!" Sensing his fear, the animals turn on him and begin to badger him mercilessly, in return for his evil treatment of them in times past. During the row, the squirrel is hurt. At once the child undertakes to bind up its wounded paw. The animals are astonished to observe this act of kindness. Now they try to help the child by leading him back into the house. And they try to aid him in calling out to his mother, but they are not quite able to make the same sounds. (The musical interval is never quite right, until the orchestra helps them out.) The animals sing a hymn of praise in fugal style to celebrate the child's kindness. A light comes on in the house. The child returns, spiritually reborn, with a final cry of "Mama!"



Décor by Paul Colin for Part I of "L'Enfant et les sortilèges" in a 1939 Paris Opéra production

L'ENFANT ET LES SORTILÈGES

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PART I: The House

A low-ceilinged room in a country house, opening on to the garden.
The house is in Normandy, old or, better, old-fashioned, with big upholstered armchairs, a grandfather clock with a dial decorated with flowers, a wallpaper with little pastoral figures. A round squirrel's cage hanging near the window. A large, canopied fireplace. The smoldering remains of a fire. A kettle purrs. The cat too. Afternoon.

(*The Child, six or seven years old, sits in front of the homework, which he's just begun. He's enjoying a fit of laziness, biting his pen-holder, scratching his head and singing softly.*)

CHILD
I don't want to learn my lesson.
I want to go for a walk.
I'd like to eat up all the cakes.
I'd like to pull the cat's tail,
and to cut off the squirrel's.
I want to roar at everyone!
I want to put mother in the corner...

(*The door opens. Enter Mother, or, rather, what the very low ceiling and the scale of all the scenery, with the exaggerated dimensions of all the objects making the smallness of the Child more striking, allow to be seen of her, i.e., a skirt, the lower part of a silk apron, a steel chain from which a pair of scissors hangs, and a hand. This hand is raised, with a questioning forefinger.*)

MOTHER
Has mother's boy been good, and finished his lesson?
(*The Child makes no answer, but pouting, slips lower into his chair. The skirt moves forward on the stage, one hand holding the top of a copy-book. The other hand, higher, holds a tray with a teapot and cup.*)
Oh! you've done nothing! You've spattered the carpet with ink! Are you sorry for your laziness?
(*The Child remains silent.*)
Promise me, dear, to work.
(*silence*)
D'you want to say you're sorry?
(*The Child's only reply is to raise his head and put his tongue out at his Mother.*)
Oh!!!...
(*The skirt moves back a little. The second hand puts the lunch-tray on the table.*)
(*stern*)
Here's lunch for a naughty child: tea without sugar, and dry bread.
You'll remain on your own till supper-time!
And think about your naughtiness!
And about your homework too!
Above all, think how sad you've made Mama!...

(*The door opens again, the skirt moves away. The Child, left alone, is seized with a fit of perversity. He dances with rage, shrieking loudly at the door.*)

CHILD
I don't care!
Anyway, I'm not hungry!
And I much prefer to be alone!
I don't like anyone!
I'm very naughty!
Naughty! Naughty! Naughty!
(*With the back of his hand, he sweeps the teapot and cup off the table and they break into a thousand pieces. Then he climbs onto the windowsill, opens the squirrel's cage and pricks the little animal with his pen nib. The wounded squirrel cries out and escapes through the open fanlight of the casement window. The Child jumps down from the window and pulls the tail of the cat, which spits and hides itself under an armchair.*)
(*beside himself*)
Hurrah!
(*Brandishing the poker, he pokes the fire and kicks the kettle over: floods of smoke and ashes.*)
Hurrah! Hurrah!
(*Using the poker like a sword, he attacks the little figures on the wallpaper which he tears off; large shreds of it come off the wall*

and hang loose. He opens the case of the grandfather clock, hangs on the copper pendulum which comes off in his hands. Then, catching sight of his school and copy-books on the table, he tears them to pieces, roaring with laughter.)
Hurrah! No more lessons! No more homework! I am free, free, naughty and free!
(*Satiated with the devastation he has wrought and out of breath, he is about to fall into the arms of a large armchair covered in cretonne, when, to his surprise, they move apart, the seat escapes, and hobbling like an enormous toad, the Armchair moves away.*)
(*startled*)
Ah!...

(*Having gone back three paces, the Armchair returns, heavy and mocking, and goes to greet a little Louis XV bergère, which he leads through a measured and grotesque dance.*)

ARMCHAIR
Your humble servant, Bergère!

BERGÈRE
(*with a curtsey*)
Your servant, Armchair!

ARMCHAIR
Now we're forever
rid of this child
with his wicked heels.

BERGÈRE
You see how relieved I am at that!

ARMCHAIR
No more cushions for his slumber,
no more seats for his musing,
no more rest for him save on bare earth.
And still more...who knows?

BERGÈRE
And still more...who knows?

ARMCHAIR, BERGÈRE
Now we're forever, *etc.*

ARMCHAIR
The bench,...

BERGÈRE
...the couch,...

ARMCHAIR
...the pouffe...

BERGÈRE
...and the wicker chair...

ARMCHAIR
...want no more of the Child.

PIECES OF FURNITURE
(*which have been mentioned by the Armchair and the Bergère, some raising their arms, some their legs, repeat in chorus*)
No more of the Child!

(*The Child, motionless and in a dazed state, with his back against the wall, listens and looks on.*)

GRANDFATHER CLOCK
(*ringing and singing*)
Ding, ding, ding, ding:
and again ding, ding, ding!
I can't stop myself from chiming!
I no longer know the time!
He's taken away my pendulum!
I have a terrible tummy ache!
And a draught right in my middle!
And I'm beginning to wander!

(*The Clock advances on two feet protruding from under his wooden shirt. He has a small, round, rosy face in place of his dial, and two short gesticulating arms.*)

CHILD
(*scared*)
Oh! The clock is walking!

CLOCK
(*walking and ringing*)
Ding, ding, ding...
At least let me pass,
that I may go and hide my shame!
To chime so at my age!
I, I who so gently struck the hours,
the hour of sleep, the hour to wake,
the hour bringing the one that's awaited,
the blessed hour in which the naughty
Child was born!
Perhaps, if he hadn't mutilated me,
nothing would ever have changed
in this house.
Perhaps no one would ever have died...
If I'd been able to go on striking the hours,

one and all exactly alike!
Ah! let me hide my shame and sorrow,
my nose against the wall!
Ding, ding, ding...

(*Striking mournfully, the Clock crosses the stage to the other end of the room, facing the wall, and again becomes motionless. Two snuffly voices are heard close to the ground.*)

TEAPOT
(*Black Wedgwood*)
How's your mug?

CUP
(*Chinese*)
Rotten!

TEAPOT
...better had...

CUP
Come on!

TEAPOT
(*to the Child, insipidly menacing, with the airs of a boxing champion*)
Black and costaud,
black and chic, jolly fellow,
I punch, Sir, I punch your nose,
I knock you out, stupid chose!
Black and thick, and vrai beau gosse,
I box you, I marm'lad' you...

CUP
(*to the Child, threatening him with its gold, pointed fingers*)
What the hell, Mah-jong,
what the hell, since it's not understood,
it will have, it will have, it will have,
it will have, cascara, harakiri, Sessue Hayakawa,
ha! it will always have a Chinese air.

CUP, TEAPOT
Ha! it will always have a Chinese air.

TEAPOT
I box you.

CUP
Ping, pong, ping...

CUP, TEAPOT
Ping, pong, ping, pong, ping.

Ah! What the hell have you done with my Kawa?

(*The Teapot and Cup disappear, dancing.*)

CHILD
(*horror-stricken*)
Oh! my lovely china cup!

(*The sun is setting, its horizontal rays are turning red. The Child shivers in fear and loneliness; he approaches the fire, which sputters a burning spark in his face.*)

FIRE
(*bounding out from the chimney, thin, spangled and dazzling*)
Away! I warm the good but burn the bad!
Foolhardy little savage, you've insulted all the friendly household gods who held the fragile barrier between you and misfortune! Ah! You've brandished the poker, upset the kettle, and scattered the matches! Beware! Mind the dancing flame!
You'll melt like a snowflake on its scarlet tongue!
Ah! Beware! I warn the good! Beware! I burn the bad!
Beware! Beware! Ah! Beware!
(*Fire darts forward and first pursues the Child who shields himself with the furniture. Behind Fire, springing from his footsteps, rises Cinder. She is grey, sinous and silent. At first Fire does not see her. Then, having seen her, he plays with her.*)
Ah!
(*She plays with him. She tries to subdue Fire beneath her long grey veils. He laughs, escapes from her and dances. The play continues until, tired of struggling, Fire allows himself to be clasped. He makes a last leap to free himself, flares up again for a moment, then falls asleep, enrolled in her long arms and veils.*)
Ah!

(*The moment he ceases to burn, shadows invade the room, twilight has come, already starring the window-panes, while the color of the sky heralds the rising of a full moon.*)

CHILD
(*in a subdued voice*)
I'm afraid, I'm afraid...

(Tiny laughs reply. He looks around and sees the torn pieces of wallpaper rising up. A whole procession of the little figures painted on the paper steps forward, rather ridiculous and very touching. There are the Shepherdess and the Shepherd, the sheep, the dog, the goats, etc.... An artless music for pipe and tabor accompanies them.)

SHEPHERDS
Farewell, Shepherdess!

SHEPHERDESSES
Shepherds, farewell!

SHEPHERDS, SHEPHERDESSES
No longer shall we pasture our green
sheep on the purple grass!

SHEPHERDS
Alas, our violet goat!

SHEPHERDESSES
Alas for our gentle pink lambs!

SHEPHERDS
Alas for our purple cherries!

SHEPHERDS, SHEPHERDESSES
And our blue dog!

SHEPHERDS
When we embraced, Shepherdesses,
our love seemed eternal!...
eternal our piping.

SHEPHERDESSES
With ready lips, Shepherds,
eternal seemed our piping.

(Ballet of the little figures who express in dancing their sorrow at being separated from each other.)

A SHEPHERD
The naughty Child has torn up
our gentle story—
a shepherd here, a shepherdess there—
the naughty Child, who owes to us
his very first smile.

A SHEPHERD, A SHEPHERDESS
A shepherd here, a shepherdess there, *etc.*

A SHEPHERDESS
Ungrateful Child, who has slept
while our blue dog kept watch over him.
Alas, our violet goat!

A SHEPHERD
Alas for our pink and green sheep!

SHEPHERDS
Farewell, Shepherdesses!

SHEPHERDESSES
Shepherds, farewell!

(They go away, and with them the music of pipe and tabor. The Child has slipped full length on to the floor, his face buried in his crossed arms. He weeps. He's lying on the pages he has torn from his books, and it's one of the large pages on which he's stretched out which rises like a flag-stone to let pass, first, a languid hand, then a golden head of hair, and then an adorable fairy-tale Princess, who hardly seems awake and who stretches out her arms weighted with jewels.)

CHILD
(*amazed*)
Ah! 'tis she! 'tis she!

PRINCESS
Ah! Yes, 'tis she, your fairy princess,
she for whom you called out in your dream
last night.
She whose story, begun yesterday,
kept you awake so long.
You were singing to yourself: "She is
blonde with sky-blue eyes."
You sought me in the heart of the rose,
and in the scent of the lily.
You sought me, little Love,
and since yesterday I've been your first
love.

CHILD
Ah! 'tis she! 'tis she!

PRINCESS
But you've torn up the book.
What's going to happen to me?
Who knows if the evil enchanter
isn't going to put me to sleep for ever,
or dissolve me into cloud?
Tell me, aren't you sorry never to know

the fate of your first love?

CHILD
(*trembling*)
Oh! Don't go! Stay! Tell me...
And the tree in which the bluebird sang?

PRINCESS
(*pointing to the scattered leaves*)
See its branches, see its fruit, alas...

CHILD
(*anxiously*)
And your necklace, your magic necklace?

PRINCESS
(*pointing again*)
See its broken rings, alas...

CHILD
Your gallant? The Prince with a rose-colored crest? Oh, that he'd come with his sword...If only I had a sword! A sword! Ah! into my arms, into my arms! Come, I'll be able to defend you!

PRINCESS
(*her arms writhing*)
Alas, my weak little friend,
what can you do for me?
Can one know the length of a dream?
My dream was so long, so long,
that perhaps, at its end,
you might have been the Prince with the rosy crest.
(*The floor moves and opens beneath her; she calls out.*)
Help! Help! Sleep and Night want to take me again! Help!

CHILD
(*vainly trying to hold her back by her golden hair, veils and long white hands*)
My sword! My sword! My sword!

(*But an invisible force sucks down the Princess, who disappears underground.*)

CHILD
(*alone and desolate, in a subdued voice*)
You, the heart of the rose,
you the white lily's scent,
you, your hands and your crown,
your blue eyes and your jewels...
You've only left me like a moonbeam,
a golden hair upon my shoulder,
a golden hair...and fragments of a dream...
(*He leans forward and looks among the scattered pages for the end of the fairy-tale, but in vain... He seeks...*)
Nothing...all these are school books,
(*He pushes them with his foot*)
dull and dreary.

(*But shrill little voices come out from between the pages, which rise up and disclose the malicious and grimacing little figures of numbers. Out of a large album, opened out like a roof, emerges a little old man, humpbacked, beak-nosed, bearded, with numbers on his clothes, capped with a* π*, a tape measure for belt, and armed with a ruler. He holds a wooden book which clicks in time, and he takes little dancing steps, while he recites scraps of problems.*)

LITTLE OLD MAN
Two taps run into a tank!
Two slow trains leave a station
at twenty-minute intervals,
-vals, -vals, -vals!
A peasant-woman,
-woman, -woman, -woman,
carries all her eggs to market!
Once a haberdasher,
-dasher, -dasher, -dasher,
sold six yards of cloth!

(*He catches sight of the Child and makes for him in a very ugly manner.*)

CHILD
(*panic-stricken*)
Good Lord! It's Arithmetic!

LITTLE OLD MAN
(*acquiescing*)
-tic, -tic, -tic!

CHORUS OF NUMBERS
(*lifting up the pages and squalling*)
-tic, -tic, -tic!

(*The Little Old Man dances round the Child, increasing his baleful passes.*)

LITTLE OLD MAN
(*pinching his nose*)
Four and four, eighteen,
eleven and six, twenty-five,
four and four, eighteen,
seven times nine, thirty-three.


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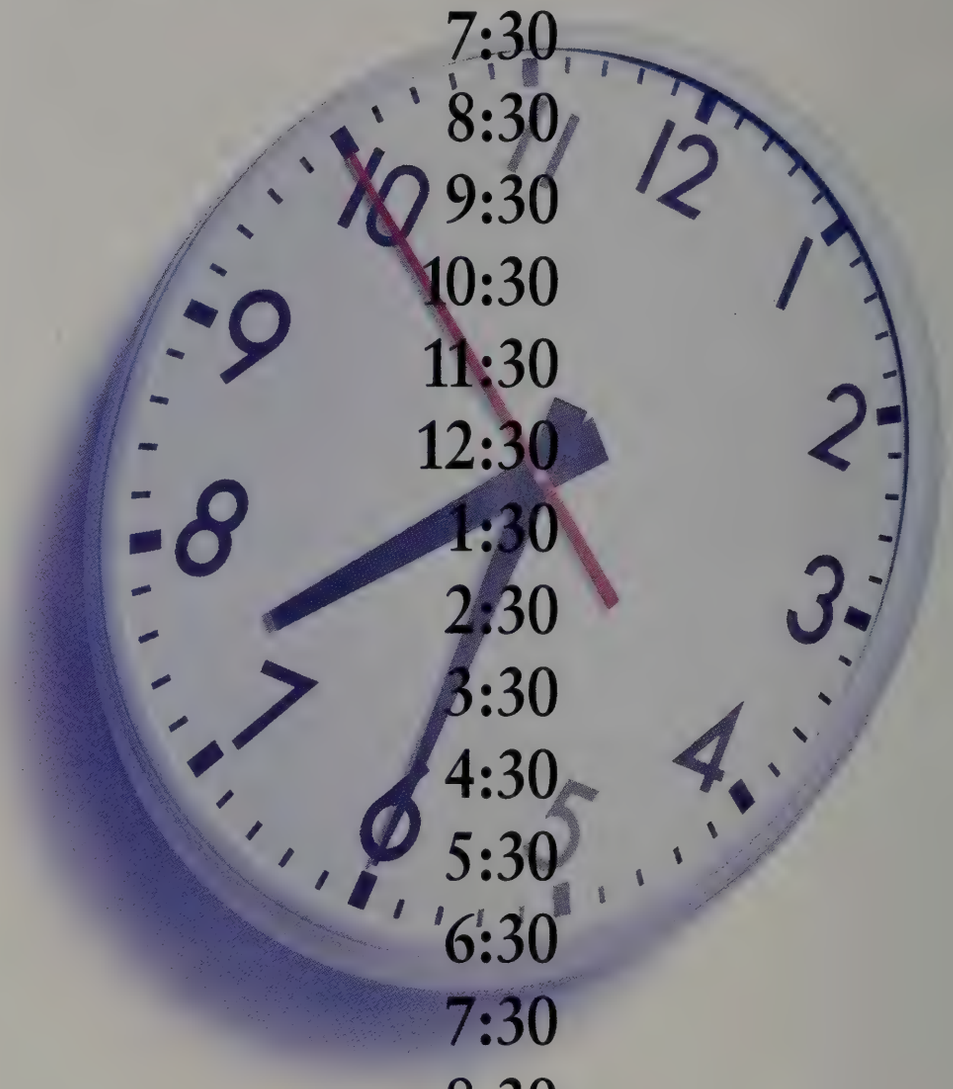
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CHILD
(*fascinated*)
Seven times nine, thirty-three?

NUMBERS
Seven times nine, thirty-three.
(*They come out from under the pages.*)

CHILD
(*bewildered*)
Four and four?

LITTLE OLD MAN
(*whispering*)
Eighteen!

CHILD
Eleven and six?

LITTLE OLD MAN
(*as above*)
Twenty-five!

CHILD
Four and four?

LITTLE OLD MAN
Eighteen!

CHILD
(*boldly exaggerating*)
Three times nine, four hundred!

LITTLE OLD MAN
(*swaying to get the tempo of the dance*)
Millimetre,
centimetre,
decimetre,
decametre,
hectometre,
kilometre,
myriametre,
not a miss!
Oh, what bliss!
Millions,
billions,
trillions,
and frac-cillions!

NUMBERS
(*drawing the Child into their dance*)
Two taps run into a tank!
Two slow trains leave the station
at twenty-minute inter...

LITTLE OLD MAN
A peasant-woman,
-woman, -woman, -woman,
carries all her...

NUMBERS
Once a haberdasher,
-dasher, -dasher, -dasher,
sold six...

LITTLE OLD MAN
Two taps run into a tank!

NUMBERS
A peasant-woman,
-woman, -woman, -woman,
goes off to the market...

LITTLE OLD MAN, NUMBERS
(*wild round-dance*)
Three nines, thirty-three!
Twice six, twenty-seven!
Four and four! Four and four?...
Twice six, thirty-one!
Four plus seven, fifty-nine!
Five fives, forty-three!
Seven and four, fifty-five!
Four and four! Five and seven!
Twenty-five! Thirty-seven!
Ah!

(*Giddy, the Child falls full-length on the ground. The Little Old Man and his Numbers move away.*)

LITTLE OLD MAN
(*appearing in the wings*)
Four plus four, eighteen!

NUMBERS
(*imitating him*)
Eleven and six, twenty-five!
Thirty-three!

LITTLE OLD MAN
(*as above*)
'teen!

(*The Child sits up with difficulty. The moon has risen and lights up the room. The Black Cat slowly crawls out from under the armchair. He stretches himself, yawns and washes himself. At first the Child does not see him, and stretches himself out, exhausted, his foot on a footstool.*)

CHILD
Oh! My head!
(*The Cat plays, rolling a ball of wool. He approaches the Child and tries to play with his blond head as with a ball.*)
Oh! My head! My head!
(*He partly raises himself, and sees the Cat.*)
It's you, pussy? How big and dreadful you are! You speak too, no doubt?

(*The Cat shakes his head, spits and turns away from the Child. He plays with the woolen ball. The White Cat appears in the garden. The Black Cat interrupts his play.*)

Cats' Duet

(*The Black Cat joins the White Cat. The Child timidly follows him, attracted by the garden. At this moment the walls part, the ceiling flies up and the Child finds himself transported with the Cats into the garden which is lit by a full moon and the rosy glow of sunset.*)

PART II: The Garden

Trees, flowers, a little green pool, a fat tree-trunk covered in ivy.

The music of insects, frogs and toads, the laughter of screech-owls, a murmur of breeze and nightingales

CHILD
(*stretching his arms*)
Ah! what happiness to find you again, Garden!
(*He leans against a tree-trunk, which groans.*)
(*frightened again*)
What?

TREE
(*groaning*)
My wound...my wound...

CHILD
What wound?

TREE
The wound you inflicted today on my side, with the knife you pinched... Alas! It's still bleeding sap...

OTHER TREES
(*groaning and swaying*)
Our wounds...our wounds... They're still fresh and go on bleeding sap... Naughty Child!

(*The Child, moved to pity, puts his cheek to the bark of the big tree. A dragonfly passes, chirping, and disappears. She passes and repasses. Others follow her. An oleander hawkmoth imitates her. Other hawkmoths and dragonflies.*)

DRAGONFLY
(*the first one to have passed, singing as it flies*)
Where are you?
I'm looking for you...
The net...
It's caught you...
O you, dearest,
long and frail,
your turquoises,
your topazes,
the air which loves you
misses them
less than I...

NIGHTINGALE
Aah!

(*The music of insects, frogs, etc. is heard.*)

DRAGONFLY
Alone, alone,
I am pining
and look for you...
(*to the Child, while flying around his head*)
Give her back to me!
Where is she?
My companion,
give her back to me!

CHILD
I can't! I can't!

DRAGONFLY
(*insisting*)
Where is she?

CHILD
(*turning away*)
I cannot...
(*aside*)

The dragonfly which I caught...Pierced with a pin...against the wall.
(*horrified*)
Ah!

Round-dance of the bats

BAT
(*in the air*)
Give her back to me...tsk, tsk...Give her back to me...tsk...My mate...the bat... you know?

CHILD
(*hanging his head*)
I know!

BAT
(*flying*)
The big stick...tsk, tsk...the chase...last night...tsk...Your victory...And the little animal, there, dead at your feet...

CHILD
Mercy!

BAT
The nest full...Little ones...with no mother. They must...tsk, tsk, be nourished...

CHILD
Motherless!...

BAT
Now we...tsk, tsk...We fly, we hunt...
We turn...we hunt...We snatch...
tsk...tsk...It's your fault...

(*Below, a little frog emerges from the pool and rests his two hands on the edge. Another does the same, then another, until the pool is encircled with frogs crowded against each other and croaking. Croaking, they get out of the pool and begin to play in the way frogs do.*)

Dance of the frogs

(*One of the frogs, having danced, props himself with his hand against the Child's knee.*)

SQUIRREL
(*curtly, from the top of the tree, amidst a noise of splitting nuts.*)
Save yourself, silly! And the cage? The cage?

FROG
Wha-wha-wha-what's that?

SQUIRREL
(*in the fork of two low branches, and coughing the way squirrels do*)
The prison. Heu, heu. The prison. The nib which jabs between two bars. Heu, heu. I was able to escape, but your four moist little hands aren't as good as mine.

FROG
Wha-wha-wha-what did you say? I don't know the ca-ca-ca-cage. I know the fly thrown to me.
(*She jumps.*)
Ploc! And the red rag.
(*She jumps.*)
Ploc! The bait comes, I leap up, I'm caught, I escape, I return. Ploc!

SQUIRREL
Brainless! You'll share my fate!

CHILD
(*to the squirrel*)
The cage, it was to see better how nimble you were, your four tiny paws, your fine eyes...

SQUIRREL
(*sarcastically*)
Yes, it was for my fine eyes!
(*While he speaks, the garden is peopled with jumping squirrels. Their games and caresses, suspended in the air, do not disturb those of the frogs below. Two dragonflies embrace, separate, and then reunite. A couple of oleander hawkmoths imitate them. Other groups cling to each other and separate. The garden, palpitating with wings, glowing red with squirrels, is a paradise of tenderness and animal joy.*)
Do you know what they reflected, my fine eyes? The free sky, the free wind and my free brothers, jumping as if winged... Look then at what they reflected, my fine eyes all glistening with tears!

CHILD
They love each other. They're happy. They've forgotten me.

(*The Black Cat and the White Cat appear on the top of the wall. He licks her ears in a friendly way and plays with her; they move away, one following the other along the top of the narrow wall.*)
They love each other... They've forgotten me... I'm alone...
(*In spite of himself, he calls out.*)
Mama!...

(*At this cry, all the animals rise up and separate, some flee, others run up menacingly, blending their voices with those of the trees, crying.*)

ANIMALS, TREES
Ah! It's the Child with the knife!
It's the Child with the stick!
The bad Child with the Cage!
The bad Child with the net!
The Child who loves no-one,
and whom nobody loves!
Shall he escape?
No! He must be punished!
I've my talons!
I've my teeth!
I've my clawed wings!
Let's unite, let's unite! Ah!

(*All the animals fall upon the Child at the same time, surrounding, pushing and pulling him. It's a frenzy which becomes a struggle, for each animal wants to punish the Child on its own, and the animals begin to tear each other to pieces. The Child, caught, delivered, retaken, passes from paw to paw. At the height of the struggle, he is thrown into the corner of the stage and forgotten by the animals in their orgy of fighting. Almost at the same time, a little wounded squirrel flops beside the Child with a sharp cry. The animals, ashamed, are stilled. They separate and surround at a distance the squirrel they have injured... Taking a riband from his neck, the Child ties up the squirrel's wounded paw, then falls back weakly. Profound silence, stupefaction among the animals.*)

AN ANIMAL
(*out of the deep silence*)
He has dressed the wound...

ANOTHER ANIMAL
He has dressed the wound... He has bound the paw...stopped the bleeding...

OTHER ANIMALS
He has dressed the wound.

ANIMALS
(*amongst themselves*)
He's in pain... He's wounded... He's bleeding... He dressed the wound... His hand must be bound up...the bleeding stopped... What's to be done? He knows how to cure ills... What's to be done? We've wounded him... What's to be done?

AN ANIMAL
A moment ago he was calling...

ANIMALS
He was calling...

AN ANIMAL
He cried out a word, just one word:
"Mama!"

ANIMALS
"Mama..."

(*They come closer together and surround the recumbent Child. The squirrels are suspended from the branches above him, while the dragonflies fan him with their wings.*)

AN ANIMAL
He's silent... Is he going to die?

ANIMALS
We don't know how to bind his hand...
to stop the bleeding...

AN ANIMAL
(*pointing to the house*)
That's where we'll find help! Let's take him back to the nest! They should hear there the word he cried out a moment ago...
Let's try and call it...

(*The animals, all together, lift up the Child, pale and inert, and carry him step by step towards the house.*)

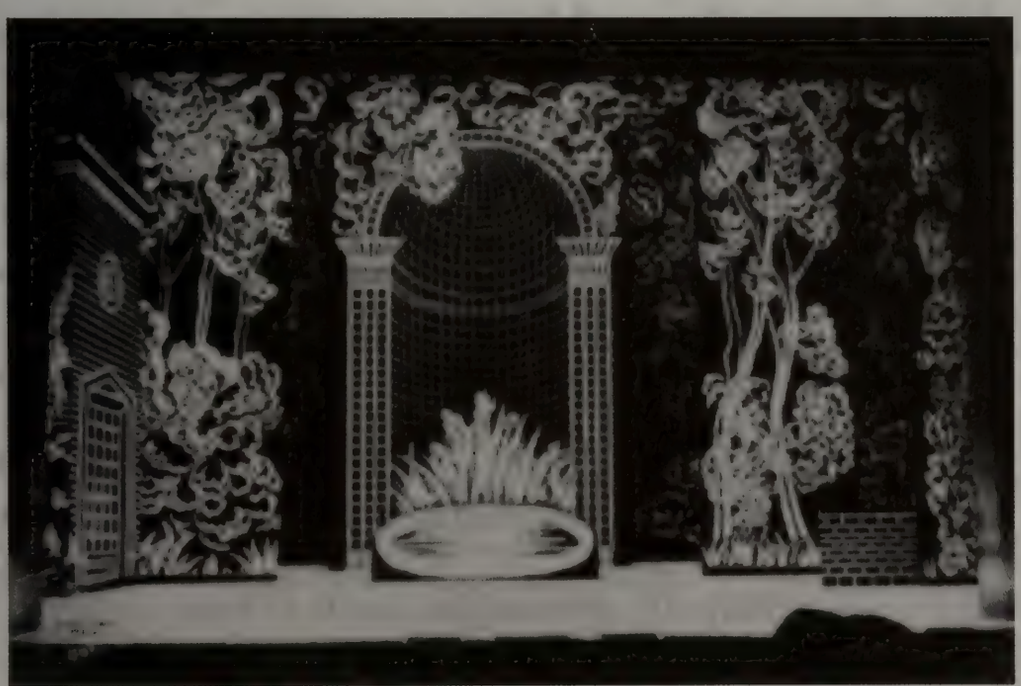
ANIMALS
(*hesitatingly and softly*)
"Ma...ma!"
(*louder*)
"Ma-ma!"
(*The Child opens his eyes, tries to stand up. With their paws, wings, heads and backs, the animals still support him...*)
(*still louder*)
"Mama!"

(*A light appears at the windows of the house. At the same time, the moon emerging from a cloud and the rosy golden dawn flood the garden in pure light. The song of the nightingales, the murmuring of trees and animals. One by one the animals, withdrawing their support from the Child as it becomes unnecessary, sadly break up the group around the Child, but they escort him a little further, fêting him with flapping wings, somersaults of joy, then, halting their friendly procession in the shadow of the trees, they leave the Child on his own, erect, luminous and fair in a halo of moonlight and dawn, holding out his arms towards her whom the animals called: "Mama!"*)

ANIMALS
He is good, the Child, he is wise, very wise, he is so wise, so good.
He dressed the wound, stopped the bleeding.
He is wise, so wise, so kind.
He is good, the Child, he is wise, very wise.
He is so kind.

CHILD
(*holding out his arms*)
Mama!

The End



Décor by Paul Colin for Part II of "L'Enfant et les sortilèges" in a 1939 Paris Opéra production

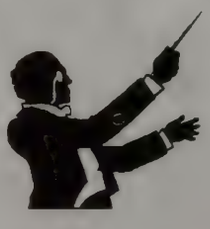
More . . .

Engelbert Humperdinck has been the subject of many studies in German but of no full-scale consideration in English. The most convenient place to find information about him is the brief but informative article in The New Grove Dictionary of Opera, though for information about his works other than operas one must necessarily go to the larger but older New Grove Dictionary of Music and Musicians. *Hänsel und Gretel* has had a number of splendid recordings. Jeffrey Tate's version with the Bavarian Radio Symphony Orchestra and soloists including Barbara Bonney (Gretel), Anne Sofie von Otter (Hänsel), and Marjana Lipovšek (the Witch) is warm and loving (Angel, two discs). One of the earliest versions still available is a classic and well-loved reading with Herbert von Karajan conducting the Philharmonia Orchestra with Elisabeth Schwarzkopf, Elisabeth Grümmer, and Else Schürhoff in the major roles (mid-priced Angel Studio, two discs). A monaural NBC Symphony recording of the overture alone can be found in volume 51 of BMG's "Toscanini Collection" (RCA Gold Seal, mid-priced, with overtures by Hérold, Mozart, Rossini, Smetana, Thomas, Verdi, and Weber).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; this has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters* (Norton paperback). Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical

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study. A long-awaited second volume is now out in English (Oxford); the third volume has been published only in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive study of the music now runs to three volumes with a fourth yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume is available in paperback). It is informed by a strong musical intelligence, but one will want to have scores at hand to follow the detailed arguments. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. José Van Dam has recorded the Rückert Lieder with Jean-Claude Casadesus conducting the Lille National Orchestra (Forlane). Other distinguished performances include those of Thomas Hampson with the Vienna Philharmonic under Leonard Bernstein (Deutsche Grammophon), Janet Baker with Sir John Barbirolli conducting the New Philharmonia Orchestra (Angel), and Christa Ludwig with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon); all of these are on discs with other songs by Mahler.

The best Ravel book available has not yet been published in this country; it is Roger Nichols' contribution to the Master Musicians series, replacing the older but still useful volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. He has also assembled a readable and informative collection of recollections from people who knew Ravel personally in *Ravel Remembered* (Norton); the recollections of musicians and non-musicians alike brings the composer's personality vividly to life (Colette's recollections of Ravel were taken from this book). Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Schocken). Laurence Davies, author of the BBC Music Guide on Ravel's orchestral music (University of Washington paperback, though this does not include *L'Enfant*), has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). For a long time Deutsche Grammophon kept in the catalogue a 1960 recording of *L'Enfant et les sortilèges* conducted by Lorin Maazel with the Orchestre National of Paris in a stylish and atmospheric performance with a fine cast, including Françoise Ogéas as the Child, Heinz Rehfuss as the Armchair and the Tree, Jeanne Berbié as the White Cat and the Shepherd (among other characters), and Michel Sénéchal as the Tea Kettle, the Arithmetic Tutor, and the Frog. This is not currently available but will surely return soon, and probably at a budget price. Certainly not to be overlooked is a recording made in 1947 and now almost a half-century old, but one that captures the style and charm of Ravel's opera as well as has ever been done: Ernest Bour conducts the Orchestre National de la Radiodiffusion Française with Nadine Sauterau, Denise Scharley, André Vessières, Solange Michel, and Joseph Peyron among the soloists (Testament). A recording issued last year with Charles Dutoit leading the Montreal Symphony is not in the current American catalog (Decca).

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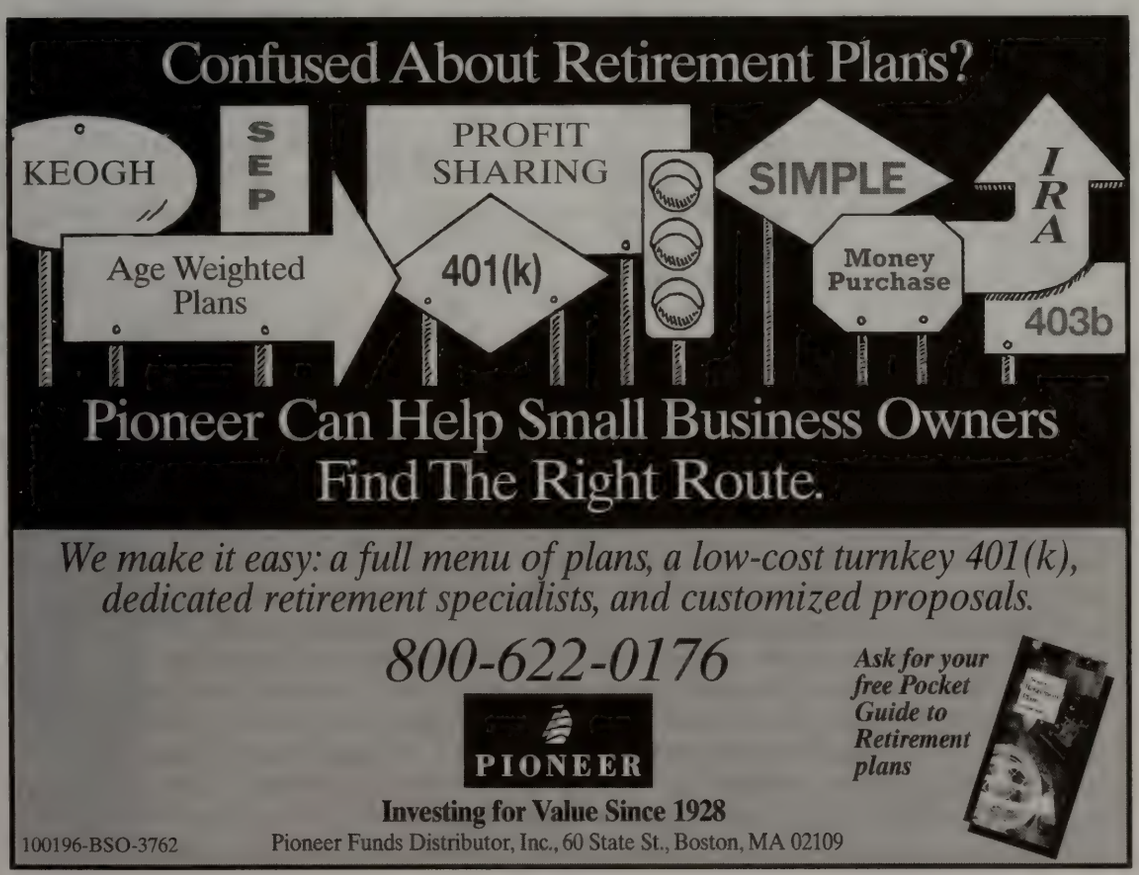
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José van Dam



Making his first Boston Symphony appearances since April 1986, bass-baritone José van Dam is an acclaimed concert, oratorio, opera, and Lieder singer, with a repertoire encompassing Bach, Mozart, Verdi, Brahms, Mahler, Bruckner, Mendelssohn, Poulenc, Schubert, and other composers. He has been heard in the music capitals of Europe, North and South America, and Japan, singing at opera houses and concert halls with the world's preeminent conductors. Mr. van Dam's United States engagements for 1996-97 also include the role of Mephistopheles in Berlioz's *Damnation of Faust* with James Levine and the Metropolitan Opera Orchestra at Carnegie Hall; Mahler songs with the Montreal Symphony and a recital in Toronto; and songs of Ravel and Mahler with Pierre Boulez and the Chicago Symphony Orchestra. Last season, in addition to a return recital engagement at Carnegie Hall, Mr. van Dam sang the role of Hans Sachs in Wagner's *Die Meistersinger von Nürnberg* with Sir Georg Solti and the Chicago Symphony Orchestra, and also performed in Canada and San Francisco. Other recent engagements have included appearances at the San Francisco Opera, Lyric Opera of Chicago, and the Metropolitan Opera, in productions including *Pelléas et Mélisande*, *Les Contes d'Hoffmann*, *Le nozze di Figaro*, and *Der fliegende Holländer*, recitals in Montreal and Toronto, and performances with the Chicago Symphony and Los Angeles Philharmonic. Born in Brussels, José van Dam entered the Brussels Conservatory at seventeen, graduating a year later with diplomas and first prize in voice and opera performance. Within a few years he had gained four competition prizes, winning the International Bel Canto Competition in Liège, the International Competition "Ecole des Vedettes" in Paris, the International Competition of Song in Toulouse, and the International Music Competition in Geneva. He made his operatic debut in Liège as Don Basilio in Rossini's *Il barbiere di Siviglia* and subsequently appeared as Escamillo in *Carmen* at La Scala, in Paris, and at Covent Garden in London. Mr. van Dam's discography is extensive, recent recordings including Gounod's



Faust, Enescu's *Oedipe*, and Massenet's *Don Quichotte* for EMI and Debussy's *Pelléas et Mélisande* with Claudio Abbado for Deutsche Grammophon. Other recordings include Berlioz's *Roméo et Juliette* with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon, recorded at the time of his BSO debut in October 1975, Bizet's *Carmen* with Solti conducting, Mozart's Figaro with Sir Neville Marriner and the Academy of St. Martin in the Fields, and Verdi's *Simon Boccanegra* with Abbado. Honored with the title "Kammersänger" by the City of Berlin, Mr. van Dam has also received the Orphée d'Or de l'Academie du Disque Lyrique, the Diapason d'Or and Prix de la Nouvelle Academie du Disque, the European Critics Prize for his interpretation of the title role in Messiaen's *St. François d'Assise*, the Gold Medal of the Belgian Press, and the German Music Critics Prize, among other honors. He has starred in the motion pictures *The Music Teacher* and *Don Giovanni* (as Leporello, with Lorin Maazel conducting) and has recently completed a video-film with recording of Schubert's *Winterreise* for Disque Forlane. Mr. van Dam's most recent, 1986 appearance with the Boston Symphony was as St. Francis in the American premiere of scenes from Messiaen's opera under Seiji Ozawa's direction.

Susan Graham

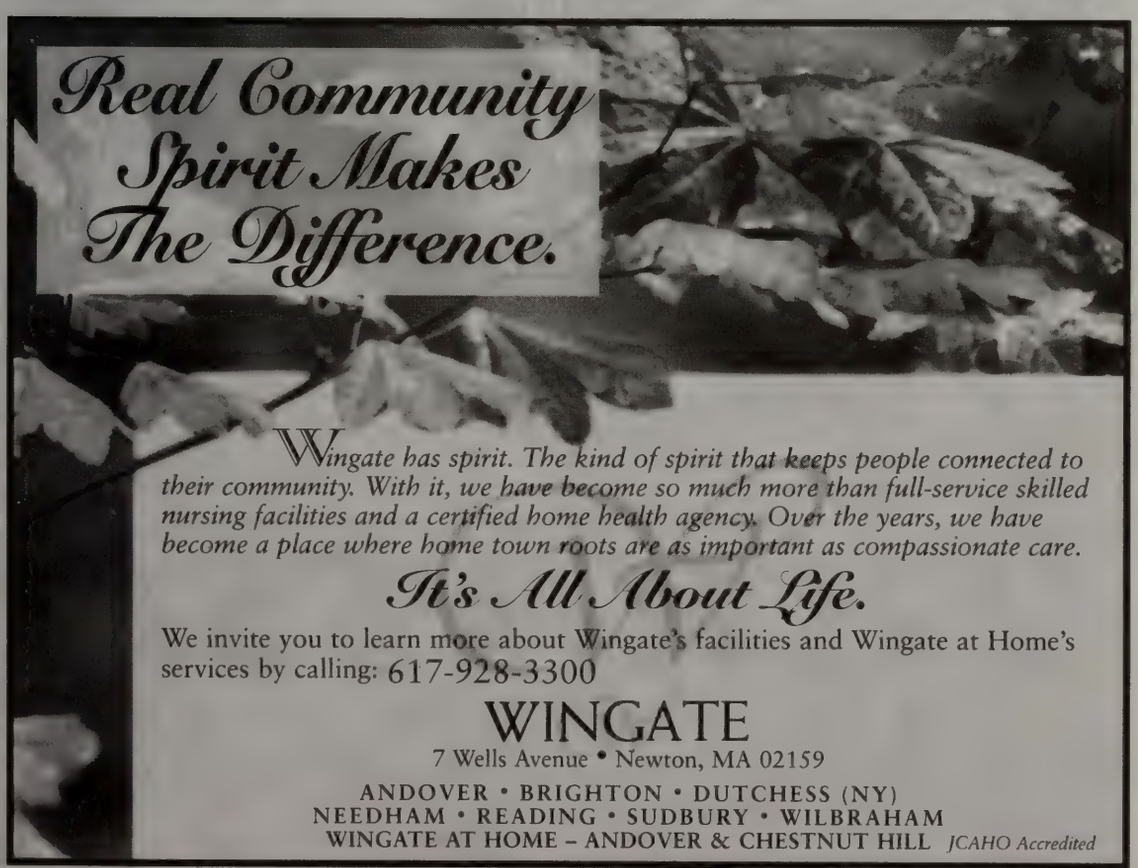


Increasingly in demand for her interpretations of such lyric mezzo-soprano roles as Strauss's Octavian and Composer, Mozart's Cherubino and Dorabella, Massenet's Charlotte and Chérubin, and Berlioz's Béatrice and Marguerite, Susan Graham has also established herself as a distinguished concert artist and recitalist. This season Ms. Graham makes her Bavarian State Opera debut as the Composer in a new production of Strauss's *Ariadne auf Naxos* led by Sir Colin Davis and returns to Covent Garden, John Eliot Gardiner conducting, for Massenet's *Chérubin*, the role of her debut there. At the Metropolitan Opera she sings Dorabella in *Così fan tutte* led by James Levine and Cherubino in *Le nozze di Figaro*. New York also sees her as Berlioz's Béatrice, presented by Opera Français de New York. In the spring she appears in *Ariadne auf Naxos* at the Vienna State Opera before concluding her season with *Lucio Silla* at the Salzburg Festival and *Ariadne auf Naxos* and *Der Rosenkavalier* at the Bavarian State Opera. Farther in the future she will return to the Metropolitan Opera, Paris Opera, Vienna State Opera, Covent Garden, Lyric Opera of Chicago, Santa Fe Opera, and San Francisco Opera for many of her leading roles. Besides her Boston Symphony appearances, Ms. Graham's concert engagements this season include Mahler's Rückert Songs and Fourth Symphony with Edo de Waart and the Minnesota Orchestra, and Berlioz's *Les Nuits d'été* in Brussels with Antonio Pappano, in Paris with Charles Dutoit, and at the Salzburg Festival with Seiji Ozawa. In addition she makes her first international recital tour, including engagements on both sides of the Atlantic. Since her debut there in the 1991-92 season, Ms. Graham's appearances at the Met have included Octavian in *Der Rosenkavalier* led by James Levine, Cherubino in *Le nozze di Figaro*, and Meg Page in *Falstaff*, which was telecast internationally and is now available on videocassette. Already a favorite at the Salzburg Festival, she has appeared there in *Le nozze di Figaro*, *La clemenza di Tito*, *Lucio Silla*, *Falstaff*, and *Orfeo*. Ms. Graham's recordings include Verdi's *Falstaff*, Berlioz's *Béatrice et Bénédict* and *Damnation of Faust*, Gounod's *Roméo et Juliette*, and Schumann's *Scenes from Goethe's "Faust."* Recorded for future release are Berlioz's *L'Enfance du Christ*, Debussy's *La Damoiselle élue* (with Sylvia McNair, Seiji Ozawa, and the Boston Symphony), and a Berlioz album including opera arias and *Les Nuits d'été* (for Sony Classical, with which she has signed an exclusive contract for solo projects). A graduate of the Manhattan School of Music, Susan Graham is a winner of the Metropolitan Opera National Council Auditions, the Schwabacher Award of San Francisco's Merola Program, and a recipient of a career grant from the Richard Tucker Foundation. Ms. Graham made her Boston Symphony debut in November 1994 with music of Berlioz, which she performed also on the orchestra's tour to Hong Kong and Japan the following month. More recently, in April 1995, she joined Mr. Ozawa and the orchestra for Debussy's *La Damoiselle élue*, which was recorded at that time for Philips.

Sumi Jo



Making her Boston Symphony debut with these concerts, soprano Sumi Jo has appeared in the most important opera houses throughout the world. Highlights of her 1995-96 season included Donizetti's *Lucia di Lammermoor* in Strasbourg, Rossini's *Le Comte Ory* in Rome, Zerbinetta in Strauss's *Ariadne auf Naxos* in Lisbon, Gilda in *Rigoletto* in Trieste, Oviedo, Spain, and Detroit, Mozart's *Die Entführung aus dem Serail* in Aix-en-Provence, and the Queen of the Night in Mozart's *Die Zauberflöte* at the Teatro Colon in Buenos Aires. She is scheduled to sing the Queen of the Night with Seiji Ozawa in Japan in May 1997 and Norina in *Don Pasquale* in Santiago, Chile, the following month. Highlights of her 1994-95 season included appearances as Gilda at the Metropolitan Opera, *La sonnambula* in Santiago, *Il turco in Italia* and *Don Pasquale* in Bilbao, Spain, Sophie in *Der Rosenkavalier* in Bologna, and a tour of Korea and Japan with the London Philharmonic Orchestra. Ms. Jo's recordings include Strauss's *Die Frau ohne Schatten* with Sir Georg Solti for London, Verdi's *Un ballo in maschera* with Herbert von Karajan for Deutsche Grammophon, and Mozart's *Die Zauberflöte* and an album of arias also under Solti. Future recording projects include Rossini's *Tancredi* and several solo aria albums for Philips. Born in South Korea, Sumi Jo studied in her native country before enrolling at Rome's Conservatory of the Accademia di Santa Cecilia, from which she graduated with honors in October 1986. Her recital debut in Seoul was followed by concerts with the Korean Broadcasting Company Orchestra; her first operatic role, also in Seoul, was Susanna in Mozart's *Le nozze di Figaro*. While studying in Italy she sang frequently in concert and was heard in radio broadcasts and telecasts on the RAI Italian National Network. Ms. Jo's many prestigious awards have included first prizes at international competitions in Seoul, Naples, Enna, Barcelona, and Pretoria. In August 1986 she was unanimously awarded first prize in the Carlo Alberto Cappelli International Competition in Verona, which is open only to first-prize winners of other major competitions. Ms. Jo makes her home in Rome, Italy.



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Elizabeth Norberg-Schulz



Making her Boston Symphony debut this week, soprano Elizabeth Norberg-Schulz has performed to great acclaim with the world's great opera companies, including La Scala, the Royal Opera at Covent Garden, the Vienna State Opera, Lyric Opera of Chicago, the Bavarian State Opera in Munich, Florence's Maggio Musicale, the opera companies of Berlin, Nice, and Rome, the Théâtre de la Monnaie in Brussels, the Salzburg Festival, and the Festival of Two Worlds in Spoleto, Italy. She has collaborated with many of the world's greatest conductors, among them Claudio Abbado, Myung-Whun Chung, Sir Colin Davis, Daniele Gatti, Carlos Kleiber, Lorin Maazel, Riccardo Muti, Seiji Ozawa, Giuseppe Sinopoli, and Sir Georg Solti. Last season Ms. Norberg-Schulz made her Metropolitan Opera debut as Oscar in Verdi's *Un ballo in maschera*, returned to Lyric Opera of Chicago as Pamina in Mozart's *Die Zauberflöte*, toured Japan with La Scala as Nannetta in Verdi's *Falstaff*, and sang *Guillaume Tell* in a Christmas concert with the Royal Concertgebouw Orchestra under Riccardo Chailly. Forthcoming engagements include a tour of Japan as soloist in Mahler's *Resurrection* Symphony with Semyon Bychkov and the Orchestre de Paris, appearances as Susanna in Mozart's *Le nozze di Figaro* at La Scala, Adina in Donizetti's *L'elisir d'amore* and the title role in Massenet's *Manon* with the Vienna Staatsoper, and Carolina in Rossini's *Il matrimonio segreto* in Montpellier, Dresden, and Rome. Ms. Norberg-Schulz has a distinguished and growing discography. Currently available are *Falstaff* with Sir Georg Solti and the Berlin Philharmonic, Pergolesi's *Lo frate 'nnamorato* led by Riccardo Muti, a recital of Grieg songs, Pergolesi's *Stabat Mater*, Mozart's C minor Mass also with Solti, Brahms's *German Requiem* with Herbert Blomstedt and the San Francisco Symphony, and Beethoven's *Fidelio* with Sir Colin Davis conducting. Future releases include Mahler's Symphony No. 8, also with Sir Colin Davis. Born in Oslo, Elizabeth Norberg-Schulz began her studies there with Anne Brown. Further study took place at the Santa Cecilia Conservatory in Rome, where she still lives. She also studied with Hans Hotter, Elisabeth Schwarzkopf, John Shirley-Quirk, and Peter Pears.

Monica Bacelli



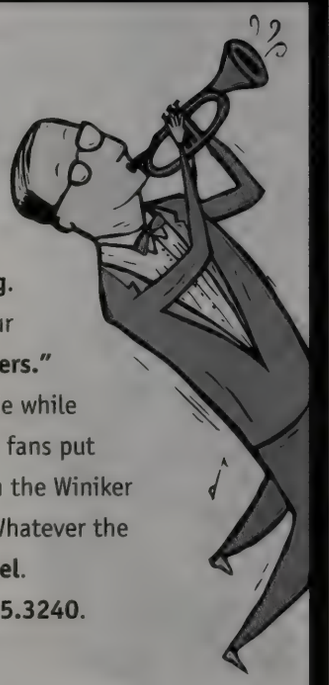
Making her Boston Symphony debut this week, Italian mezzo-soprano Monica Bacelli has appeared at the Salzburg Festival, San Francisco Opera, La Scala, London's Royal Opera House, and Venice's La Fenice. She made her professional debut singing Cherubino in Mozart's *Le nozze di Figaro* at the Spoleto Festival and her American debut in 1990 as Cecilio in Mozart's *Lucio Silla* at San Francisco Opera. Ms. Bacelli's recent engagements have included a La Scala tour of Japan in *Falstaff* with Riccardo Muti conducting, Mozart's *Requiem* under Christian Thielemann in Rome with the Accademia di Santa Cecilia, and Rossini's *Guillaume Tell* in Amsterdam with Riccardo Chailly. During the 1995-96 season she sang Cherubino in Monte Carlo, Dorabella in *Così fan tutte* with Sir Neville Marriner in Lyon, and Nicklausse in *Les Contes d'Hoffmann* in Geneva. Later that same season she sang at the Vienna Staatsoper, at the Ravenna Festival in *Così fan tutte* with Riccardo Muti, and in Luciano Berio's new opera *Outis* at La Scala. Appearances in 1993-94 included Cherubino at the Vienna Staatsoper under Muti, Rosina in *Il barbiere di Siviglia* at Netherlands Opera, Cherubino at Covent Garden, *Juditha Triumphans* and *L'incoronazione di Poppea* at La Scala, Mozart's *Così fan tutte* and *Le nozze di Figaro* in Geneva, *Falstaff* at La Scala with Muti, and *Guillaume Tell* in Pesaro at the Rossini Opera Festival with Gianluigi Gelmetti. Winner of the A. Belli Competition in 1986, Monica Bacelli studied with Maria Vittoria at the Conservatory of Music in Pesaro. Her discography includes Cherubini's *Il giocatore*, Mozart's *La finta giardiniera* with Nikolaus Harnoncourt for Teldec, and Mozart's *Le nozze di Figaro* with Zubin Mehta for Sony Classical.

Nathalie Stutzmann



Born in Paris, contralto Nathalie Stutzmann has established an outstanding international career encompassing opera, concerts, recitals, and recordings. An accomplished musician with prizes in piano, bassoon, and chamber music, she began her vocal training with her mother, French lyric soprano Christiane Stutzmann, with whom she still studies. From 1983 to 1987 she was a member of the Ecole de l'Opéra de Paris. Ms. Stutzmann has performed with the world's leading conductors and orchestras, in music of Mahler, Bach, Mozart, Handel, Vivaldi, Pergolesi, Brahms, and Beethoven. Since her debuts in the opera houses of Zurich, Barcelona, Brussels, Florence, Bonn, Bordeaux, Marseilles, and Venice she has gone on to further success in such leading roles as Handel's Radamisto, which she performed at Marseilles last February. In addition Ms. Stutzmann sings frequently in recital, at venues including London's Wigmore Hall, Amsterdam's Concertgebouw, the Monnaie in Brussels, New York's Lincoln Center, and such festivals as Aix-en-Provence, Quebec, and Montreux. Since June 1994 she and the Swedish pianist Inger Södergren have performed together as a duo, recently making a highly acclaimed debut at La Scala in Milan. Ms. Stutzmann has recorded for Sony Classical, Deutsche Grammophon, Erato, Virgin, Harmonia Mundi, and RCA Victor Red Seal. With

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RCA she has signed a long-term contract that will allow her to record virtually all of her repertory, such as the complete Schumann songs, French songs, Bach cantatas, and works with orchestra by Brahms and Mahler. Ms. Stutzmann's current schedule includes a number of important debuts in the United States and Japan, including this week's appearance with the Boston Symphony Orchestra. Her 1996-97 season also includes recital engagements with Inger Södergren in Japan, Puerto Rico, Bonn, and Bordeaux, performances with the Hanover Band and Nicholas McGegan, a United States tour in a program of rare Mozart arias to be performed at Lincoln Center, Kansas City, and Santa Fe, a recording of *arie antiche* for RCA, and performances of Mahler, Pergolesi, and Mozart with various ensembles in France. Engagements for 1997-98 include Bach's *St. Matthew* Passion with Seiji Ozawa at the Saito Kinen Festival and a recording of Berlioz's *Béatrice et Bénédict* with Charles Dutoit and the Montreal Symphony. In March 1996 Ms. Stutzmann was named Chevalier des Arts et des Lettres by the French Minister of Culture.

Robert Tear



Born and educated in Wales, Robert Tear was a choral scholar at Kings College, Cambridge. Throughout his career he has demonstrated versatility and talent as a leading tenor, working with such conductors as Bernstein, Giulini, and Karajan. His repertoire is extremely varied, ranging from Monteverdi and Dowland to Stravinsky and Tippett. Mr. Tear is especially well-known in Paris, where he sang Loge in *Das Rheingold* with Solti and participated in the complete production under Boulez of Berg's *Lulu*. Since 1983 he has also appeared at the opera houses in Geneva, Berlin, Munich, and Cologne. A regular guest with all of the great United States orchestras, he participated in Giulini's first concerts as music director of the Los Angeles Philharmonic—Beethoven's Ninth, televised throughout the United States and Europe—and in 1984 participated in the world premiere with the Boston Symphony Orchestra of Sir Michael Tippett's *The Mask of Time*, previous BSO performances having included Bach's *St. Matthew* Passion in April 1976, and Haydn's *The Seasons* in Boston and at Tanglewood in the 1977-78 season. Most recently he sang with the BSO at Tanglewood in 1993, as soloist in Haydn's *The Creation* led by Simon Rattle. Mr. Tear is a regular guest at the Royal Opera House, Covent Garden, having appeared there every season since his debut in 1970. He participated in a new production of *Il ritorno d'Ulisse in patria* in the 1985 Salzburg Festival and made his debut with English National Opera in the 1988-89 season. He made his debut with the Glyndebourne Touring Company in 1989-90 as Aschenbach in Britten's *Death in Venice*, which was later filmed by BBC Television. In the summer of 1990 he participated with Simon Rattle in Covent Garden's production of Janáček's *The Cunning Little Vixen*, which was also filmed by BBC Television. In 1990-91 at the Munich Opera he performed Herod in *Salome*, Loge in *Das Rheingold*, and the title role of Ubu in the new Penderecki opera, *Ubu Rex*. Mr. Tear is also greatly in demand as a concert singer, appearing regularly on the South Bank and in many European capitals, and has also worked on numerous television projects. Also a successful recording artist, he has made well over 250 records including Bach cantatas, numerous recital records, Victorian ballads, the major Britten song cycles, and all the major choral works. In 1985 he made his United States conducting debut in Minneapolis. He has held guest conductorship posts with the Orchestra of the Mill and the City of Oxford Orchestra, and has recently conducted the English Chamber Orchestra, the Philharmonia, the Royal Liverpool Philharmonic, and the Royal Scottish National Orchestra. From 1992-94 Mr. Tear was Artistic Director of the Vocal Faculty of the London Royal Schools of Music; he currently holds the Chair of International Singing at the Royal Academy of Music. He is an Honorary Fellow of King's College, Cambridge, and was awarded the CBE in 1984.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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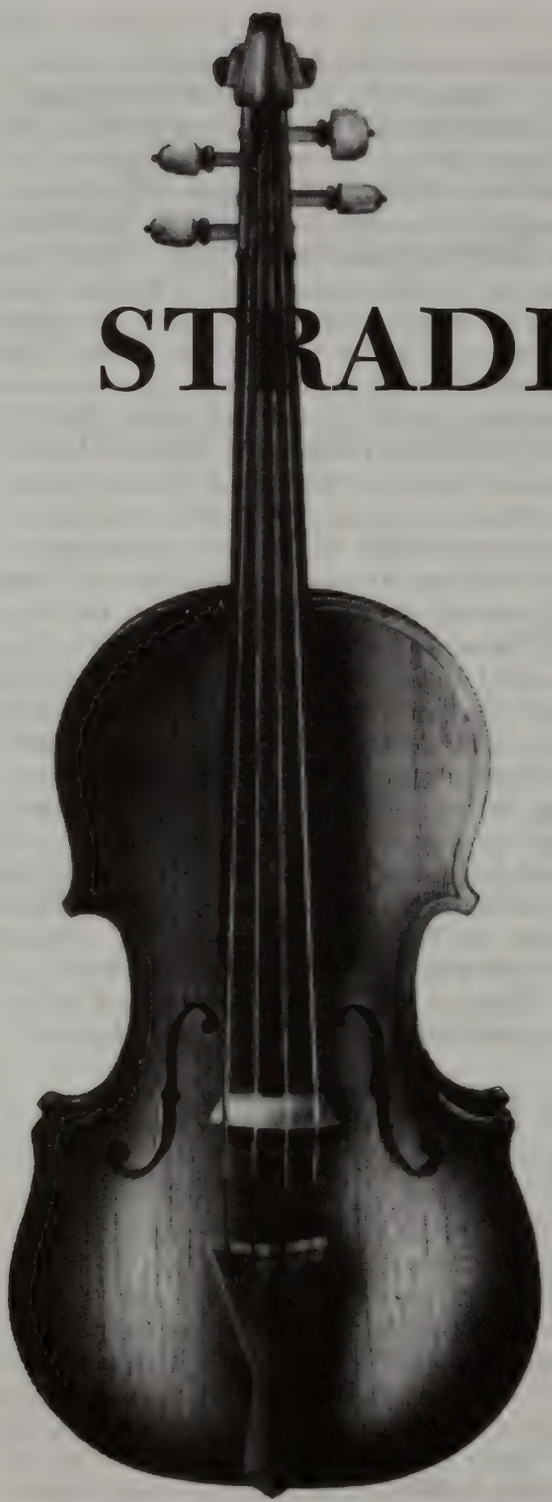


Baritone Chris Pedro Trakas makes his Boston Symphony debut this week. Mr. Trakas's operatic credits include Harlekin in Strauss's *Ariadne auf Naxos* at the Metropolitan Opera, Count Almaviva in Mozart's *Le nozze di Figaro* with the Festival of Two Worlds in Spoleto and Charleston, Pelléas in Debussy's *Pelléas et Mélisande* with the Basel Theater, Dandini in Rossini's *La Cenerentola* with Washington Opera, his New York City Opera debut in Puccini's *La boheme*, and his European debut in Handel's *Giulio Cesare* at the Barbican in London. This season Mr. Trakas made his Saint Louis Symphony debut opening the orchestra's season in the title role of *Don Giovanni*. Also this season he makes his Opera Columbus debut as Dandini in *La Cenerentola* and returns to the Museum of Fine Arts in St. Petersburg, Florida, for an April recital. His 1995-96 season included a recital with soprano Amy Burton and pianist John Musto for Lincoln Center's "Great Performers" series, solo recitals in Oklahoma City and at Music at Speedside in Ontario, his Frankfurt Opera debut in Schmann's *Scenes from Goethe's "Faust,"* a return to the Spoleto Festival USA for concert dates with Mr. Musto, and a concert appearance at the Spoleto Festival in Italy in Duruflé's *Requiem*. As winner of the Walter W. Naumburg Award for Concert Singers (sharing first prize with soprano Dawn Upshaw), the Young Concert Artists International Auditions, and a National Endowment for the Arts Solo Recitalist Grant, Mr. Trakas has made important recital debuts at Alice Tully Hall and Kaufman Auditorium in New York, at the Kennedy Center Terrace Theater in Washington, and at the Ravinia Festival. With orchestras on both sides of the Atlantic, Mr. Trakas has sung such varied works as Bach's *Magnificat*, Orff's *Carmina burana*, Berlioz's *Damnation of Faust*, Mahler's *Kindertotenlieder* and *Wayfarer Songs*, Brahms's *German Requiem*, and Bernstein's *West Side Story*. He was chosen by the composer to sing in the world premiere of Menotti's *Llama de amor ura* at the Kennedy Center and the *Concerto in Piazza* in Spoleto. His work with James Levine at the Ravinia Festival has included Schumann's *Dichterliebe*, and Ravel's *Histoires naturelles* and *Don Quichotte à Dulcinée*. Mr. Trakas's debut recording, with Steven Blier, was for the MHS Music Master label. For ASV he joined guitarist Simon Wynberg in a recital of music ranging from Falla to Duke Ellington. His latest recording, for Koch International, is a collection of Brazilian and Argentinian songs with Mr. Blier and mezzo-soprano Bernarda Fink.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle*. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchai-



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In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his recent recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch is planned, to include Carter's remaining choral works, and music by other American composers. Mr. Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

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Annette Anfinrud
Michele M. Bergonzi
Sarah S. Brannen
Christine P. Duquette
Ann M. Dwelley
Martha R. Golub
Marlene Luciano-Kerr
Melanie W. Salisbury
Suzanne Schwing
Annelise Skovmand
Sarah J. Telford

Mezzo-sopranos
Maisy Bennett
Sue Conte
Abbe Irene Dalton
Diane Droste
Barbara Naidich Ehrmann
Debra Swartz Foote
Gale Livingston
Margaret O'Connell
Julie Steinhilber
Dianne M. Terp
Cindy Vredeveld

Tenors
Andrew O. Crain
James DeSelms
J. Stephen Groff
John W. Hickman
James R. Kauffman
Henry Lussier
John Vincent MacInnis
Brian R. Robinson, MD
Martin S. Thomson
L. Daniel Vincent
Thomas Westfall

Basses
Neal Addicott
Stephen Bloom
James W. Courtemanche
Jay Gregory
Mark L. Haberman
Jeramie D. Hammond
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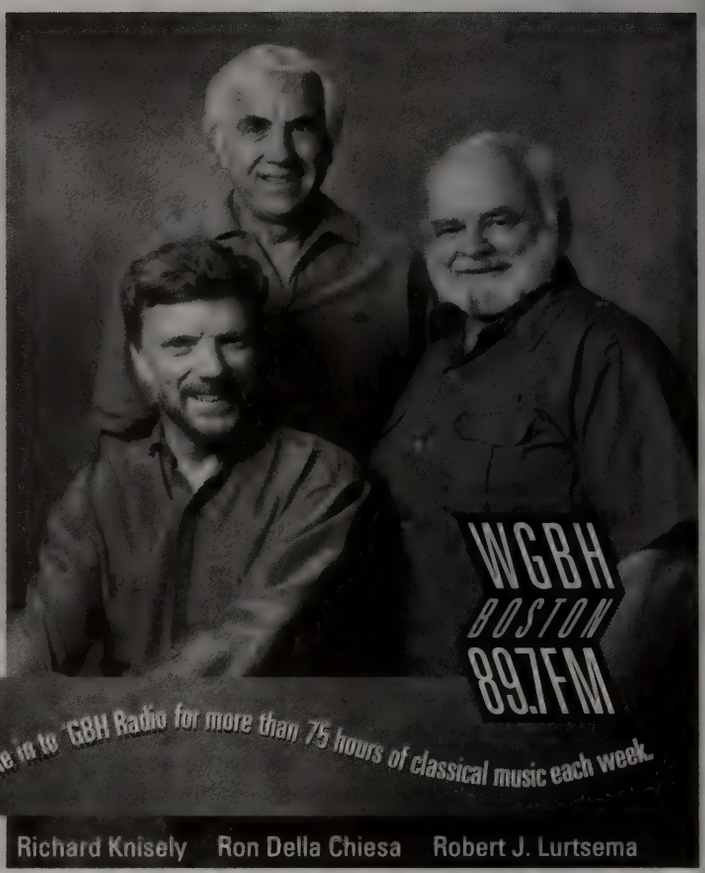
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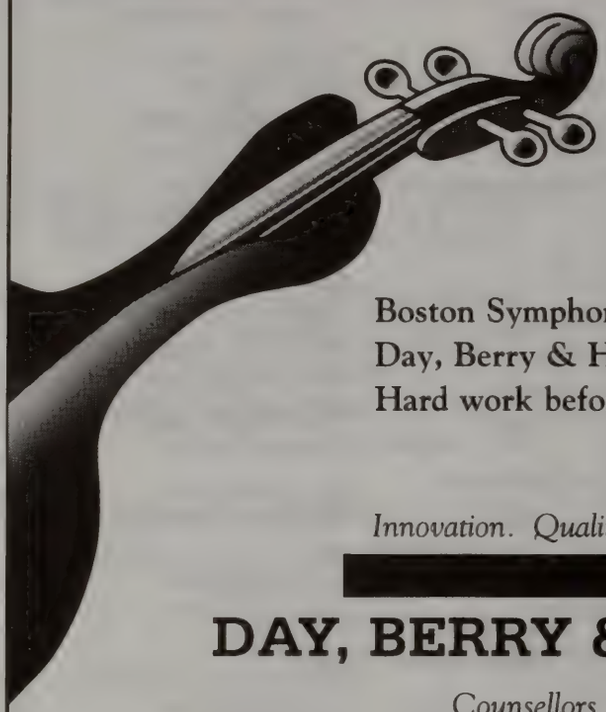
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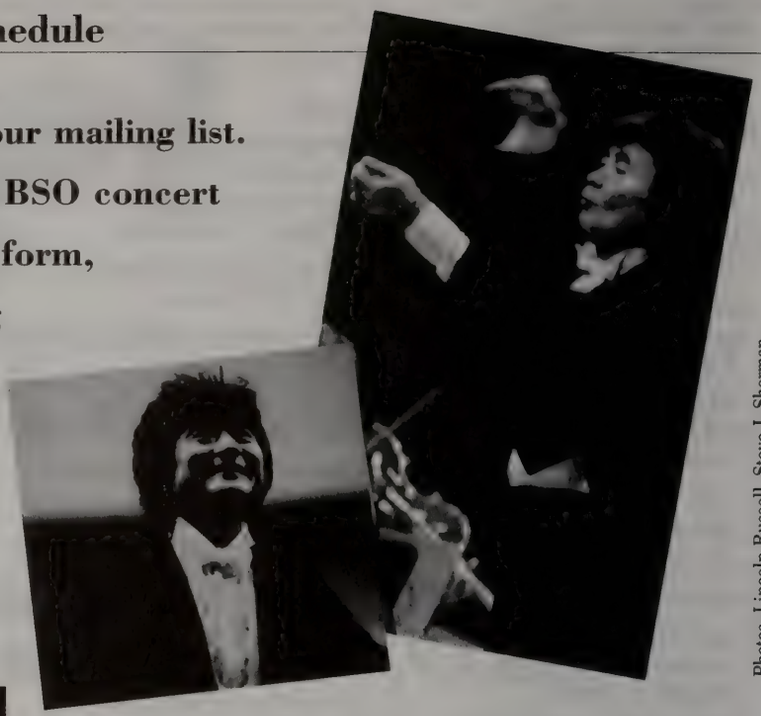
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NEXT PROGRAM. . .

Friday, November 29, at 8
Saturday, November 30, at 8
Tuesday, December 3, at 8

MYUNG-WHUN CHUNG conducting

MESSIAEN — *Les Offrandes oubliées* (*The forgotten offerings*), Symphonic meditation

MESSIAEN — *Concert à quatre*

Entrée
Vocalise
Cadenza
Rondeau

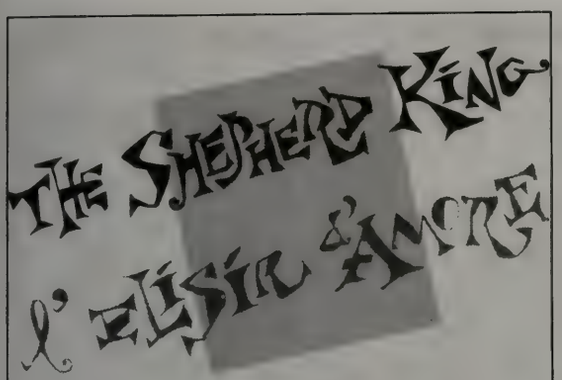
MARINA PICCININI, flute
THOMAS INDERMÜHLE, oboe
ANDREAS HAEFLIGER, piano
THOMAS DEMENGA, cello

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DVOŘÁK — Symphony No. 8 in G, Opus 88

Allegro con brio
Adagio
Allegretto giocoso
Allegro ma non troppo

Olivier Messiaen was one of the visionaries of our century. The first half of this program under the direction of Myung-Whun Chung presents two of Messiaen's works—one of his earliest, *Les Offrandes oubliées* ("The forgotten offerings") of 1930, introduced to America by Serge Koussevitzky and the BSO in 1936, juxtaposed with his very last work, *Concert à quatre*, a concerto for four soloists to be performed with four distinguished exponents of contemporary music. To close the program on a sunny note, we have Dvořák's Eighth Symphony, written for London but filled with the light and shadow of Bohemian song and dance, reflecting the composer's love for his native land.



The Shepherd King
by Wolfgang Amadeus Mozart
January 17–26, 1997
Emerson Majestic Theatre

■

L'Elisir d'Amore
by Gaetano Donizetti
April 2–13, 1997
Emerson Majestic Theatre

For tickets call 542-OPRA

BOSTON LYRIC OPERA

COMING CONCERTS . . .

Friday Evening—November 29, 8-9:55
Saturday 'B'—November 30, 8-9:55
Tuesday 'B'—December 3, 8-9:55

MYUNG-WHUN CHUNG conducting
MARINA PICCININI, flute
THOMAS INDERMÜHLE, oboe
ANDREAS HAEFLIGER, piano
THOMAS DEMENGA, cello

MESSIAEN	*Les Offrandes oubliées*
MESSIAEN	*Concert à quatre*
DVOŘÁK	Symphony No. 8

Thursday, December 5, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'B'—December 5, 8-9:55
Friday 'B'—December 6, 1:30-3:25
Saturday 'A'—December 7, 8-9:55
Tuesday 'C'—December 10, 8-9:55

SEIJI OZAWA conducting
ARCADI VOLODOS, piano

RACHMANINOFF	Piano Concerto No. 2
TCHAIKOVSKY	*The Nutcracker*, Act II

Friday Evening—December 13, 8-9:40

SEIJI OZAWA conducting

TCHAIKOVSKY	*The Nutcracker* (complete)

Thursday 'B'—January 2, 8-10
Friday 'A'—January 3, 1:30-3:30
Saturday 'B'—January 4, 8-10

EDO DE WAART conducting
GARRICK OHLSSON, piano

SCHULLER	*Of Reminiscences and Reflections*
MOZART	Piano Concerto No. 17 in G, K.453
BRAHMS	Symphony No. 4

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $7.50 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Anne Cademenos, Associate Director of Corporate Programs, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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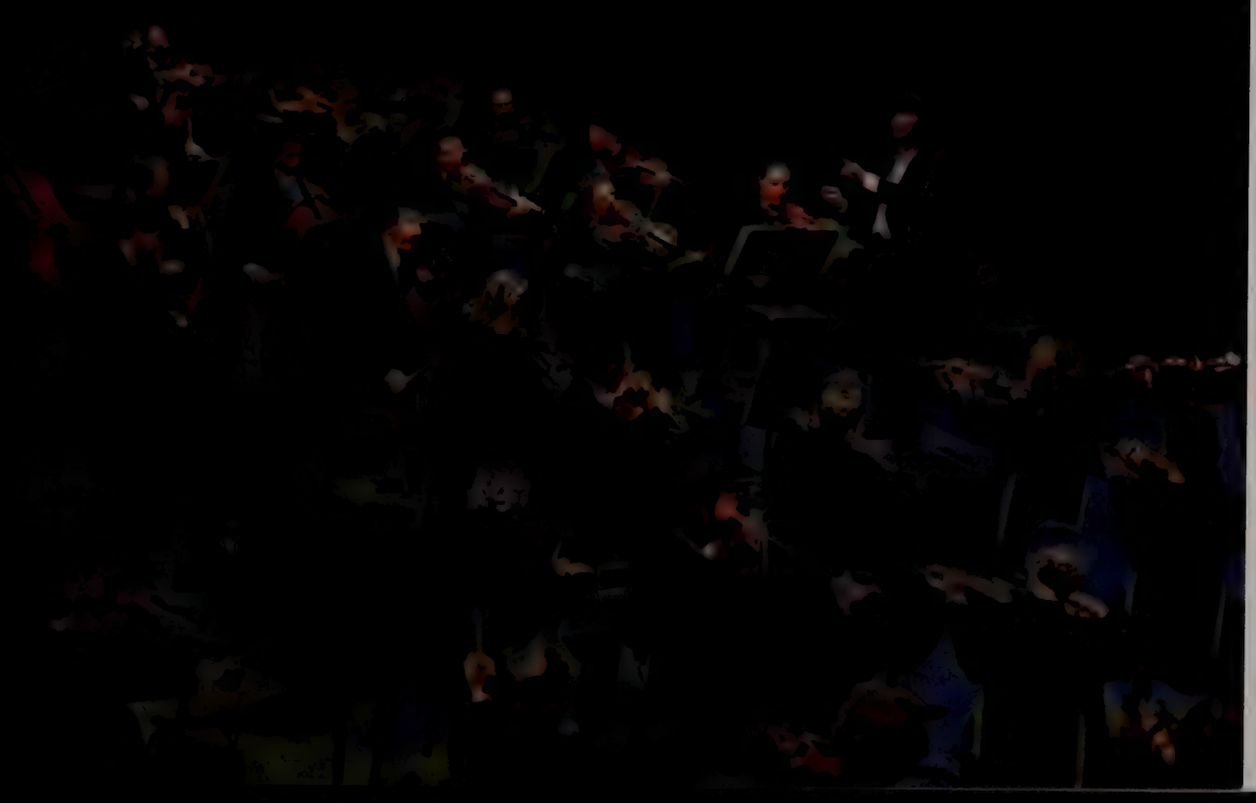
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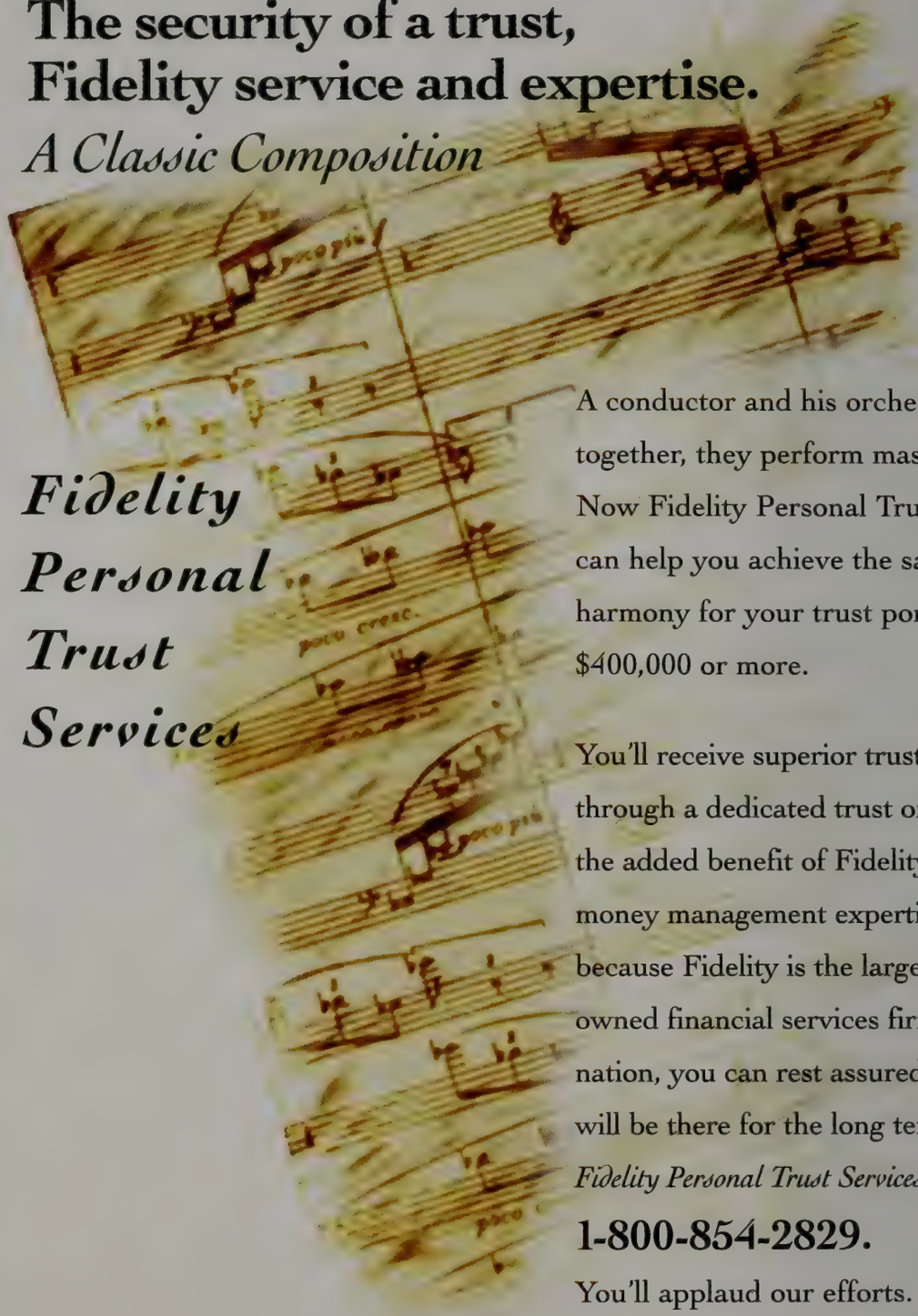
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From the BSO Archives:
Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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BSO

"Tattoo" T-shirt Featured at Symphony Shop

For young music lovers, the Symphony Shop is offering a new Boston Symphony Youth and Family Concerts T-shirt with an all-over design called "Tattoo." The illustrations that make up the design are by noted author/illustrator Jan Brett and were inspired by fifteen musical works, among them Copland's *Rodeo*, Grieg's *Peer Gynt*, Holst's *The Planets*, Prokofiev's *Peter and the Wolf*, Respighi's *Pines of Rome*, Schubert's *Trout* Quintet, Stravinsky's *Firebird*, and Verdi's *Aida*. The illustration covering one shoulder features a Beethoven banner, and the other depicts *The Stars and Stripes Forever!* The design is printed in blue on a natural color, 100% cotton, short-sleeved T-shirt. Priced at $16, the shirt is available in youth sizes small, medium, and large, and, for older kids or an oversized look, adult small. Also available at the Shop are coordinating removable tattoos, priced at $1 each and offered in two styles: the Beethoven banner and the Wolf from *Peter and the Wolf*. The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue. A selection of Shop merchandise including the "Tattoo" T-shirt is available during concert hours outside the Cabot-Cahners Room.

With more than ten million copies of her books in print, Jan Brett is one of the country's foremost author/illustrators of children's books. An alumna of Boston's Museum of Fine Arts School, she is also the wife of BSO double bass player Joseph Hearne. One of Ms. Brett's seasonal illustrations served as the cover of last year's Holiday Pops program book, a tradition that will continue with this year's book.

Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season continue with an exhibition of scissorcuts by the Guild of American Paper Cutters on display through December 17. Now an international organization, the guild has members from Europe, Canada, the United States, and Mexico. Scissorcuts originated in China, with shadow theater figures created from leather and paper cut out with knives. The art came to Europe from China, through India, Java, and Persia, in the seventeenth century, when white, black, and colored papers were cut with knives or very fine scissors. Few art forms require so little in the way of material or tools yet allow the artist to create works of such beauty and complexity. This show will be followed by an exhibition, assembled by Joseph Gropper of the Gropper Art Gallery, of watercolors by Katharine Gericke, daughter of the BSO's second music director Wilhelm Gericke. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

Festive Fanfare in Concord

Usher in the holidays with a Festive Fanfare! Presented by the Boston Symphony Association of Volunteers and featuring the Majestic Brass, this seasonal concert will take place on Sunday, December 8, 1996, at 4 p.m. in Trinity Episcopal Church, 81 Elm Street, Concord. Tickets are priced at $65 (Benefactor tickets; $43 tax-deductible), $40 (Patron tickets; $18 tax-deductible), $15, and, for children twelve years and under, $8. Proceeds benefit the BSO. For more information or to order tickets, please call the Volunteer Office at (617) 638-9390.

Supper Concerts at Symphony Hall

Enhance your evening at Symphony with a BSO Supper Concert, a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open at 5:30 p.m. for à la carte cocktails and conversation. The repertoire for Supper Concerts consists of chamber music by composers whose symphonic works are featured in that evening's

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BSO concert. Upcoming Supper Concerts will feature Messiaen's *Quartet for the End of Time* (Saturday, November 30, and Tuesday, December 3) and music of Tchaikovsky (Thursday, December 5, and Tuesday, December 10). These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets are priced at $24 per person. Advance reservations must be made by mail. For reservations the week of the Supper Concert, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours in advance. There is a $2.50 handling fee for each ticket ordered by telephone. For further information call (617) 638-9390.

The BSO Goes On-line

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1997 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.



The Boston Symphony Orchestra extends congratulations to the Boston Musicians' Association, Local 9-535, on the occasion of its 100th anniversary.



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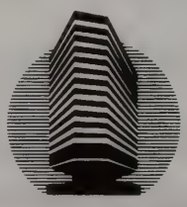
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

*Jerome Rosen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
‡Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
Sandra Pearson

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger



A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 116th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals;
it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-fourth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

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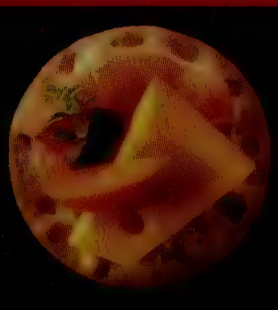
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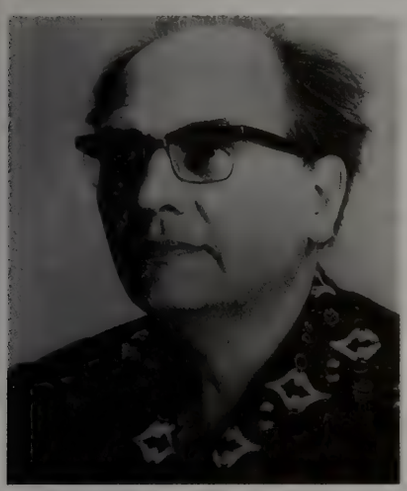
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Olivier Messiaen
Les Offrandes oubliées, Symphonic meditation for orchestra
Concert à quatre, for flute solo, oboe solo, cello solo, piano solo, and orchestra



Olivier Messiaen was born in Avignon, France, on December 10, 1908, and died in Paris on April 28, 1992. He composed Les Offrandes oubliées *(*The forgotten offerings*) in 1931. Walter Straram conducted the premiere in Paris at the Théâtre des Champs-Élysées on February 19, 1931. Serge Koussevitzky introduced the work to the Boston Symphony repertory and to the United States in its only previous performances here, on October 16 and 17, 1936. The score calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.*

The first half of today's program closes a circle. It begins with the first orchestral work of one of our century's major composers—the work that introduced him to American audiences in a BSO performance—and continues with his final composition, which was not quite completed at the time of his death. Over the last sixty years, Messiaen maintained a close relationship with the Boston Symphony and its conductors, particularly Serge Koussevitzky and Seiji Ozawa, and a substantial number of pieces enjoyed their world or American premieres in this hall.

Olivier Messiaen's musical education began in early childhood. He was already composing by the age of seven and entered the Paris Conservatoire at eleven. In 1926 he won the first prize in fugue, following that in 1928 with the prize in piano accompaniment. During the two successive years he bore off the palm in music history and in composition. His teachers included Marcel Dupré for organ, Messiaen's principal instrument, and Paul Dukas in composition.

Almost immediately after finishing his studies, Messiaen took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early '70s. He began teaching in Paris in the Ecole Normale de Musique and the Schola Cantorum. And, of course, he continued composing. The '30s saw the completion of many organ compositions, as well as piano works, the elegant and expressive song cycle *Poèmes pour Mi* for voice and piano (later orchestrated), and a number of works for orchestra, mostly on religious themes. It was in 1936, at a concert of Le Jeune France (an organization Messaien co-founded, with the aim of breaking away from the stale academic forms of the past without destroying what was good in music through an unthinking revolutionary fervor), that Serge Koussevitzky encountered the work of the twenty-seven-year-old composer in a repeat performance of *Les Offrandes oubliées*. Impressed with what he heard, Koussevitzky at once programmed the piece for that October in Boston, and thus America had its first chance to become acquainted with the music of this remarkable and original composer.

Les Offrandes oubliées does not yet contain many aspects of Messiaen's art; his passion for bird song, for example, is still in the future, and the instruments of the orchestra are still employed in a fairly traditional way, this applying particularly to the percussion section, which he does not yet exploit for color, as he was to do in many later pieces.

But one respect in which it is already utterly typical is in the composer's desire to express through music and musical symbolism theological ideas drawn from his deep Catholic faith. Cast in three sections played without pause, the work is about twelve

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minutes long. The score is prefaced by three brief passages of text describing the central images of the Cross, humanity's descent into sin, and the Eucharist as a source of salvation (the prefatory lines appear here in translation). To these Messiaen elsewhere added a descriptive note to explain some of the work's musical ideas. The references to colors are typical of the composer, who had a strong visual sense of particular sonorities and harmonies.

Arms outstretched, sad till death,
on the tree of the Cross you are spilling your blood.
You love us, sweet Jesus, we had forgotten it.

THE CROSS: For the opening section, in a sustained slow tempo, Messaien finds music that for him expresses "lamentation of the strings the sorrowful 'neumes' of which divide the melody into groups of uneven duration, cut by long mauve and grey wailings." This movement and the following one are cast in changing measure-lengths to suggest pain and agony—the pain of the Cross, and the personal agony of the descent into sin.

Incited by madness and by the snake's bite
in a race breathless, frenetic, without pause,
we were descending into sin as if descending
into a grave.

THE SIN: The fast middle section is much influenced by Stravinsky, whose *Rite of Spring* Messaien had begun studying closely in 1930 (he continued to teach it in his analysis classes for the rest of his life), with small rhythmic cells that expand and contract in a brisk tempo. The composer's image of this music was "a kind of 'race to the abyss' in an almost mechanized speed." The "race to the abyss" refers to a passage

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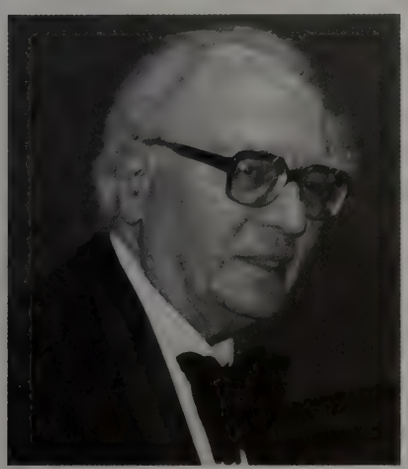
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near the end of Berlioz's *Damnation of Faust*, which was one of the first full scores that Messiaen studied as a child.

> *Here is the pure table, the source of charity*
> *the feast of the poor, here is lovely Pity offering*
> *the bread of Life and of Love.*
> *You loved us, sweet Jesus, we had forgotten it.*

THE EUCHARIST: Here the rhythm becomes an unchanging four beats to every bar to symbolize the constancy of hope in salvation. Messaien speaks of the "long and slow phrase of the violins, which rises over a blanket of pianissimo chords, with reds, gold, blues (like a far-away stained-glass window), in the light of muted solo chords."



Messiaen composed his Concert à quatre *for orchestra with solo flute, oboe, cello, and piano in 1990 and 1991 for four specific players—flutist Catherine Cantin, oboist Heinz Holliger, cellist Mstislav Rostropovich, and the composer's wife, pianist Yvonne Loriod—and conductor Myung Whun Chung. The first performance took place in the Salle Gounod at the Opéra-Bastille, Paris, on September 26, 1994, with l'Orchestre de Opéra-National de Paris. These are the first performances by the Boston Symphony Orchestra. The instrumentation was not entirely completed at Messiaen's death, but the work was finished by Yvonne Loriod in consultation with Heinz Holliger and George Benjamin. She had to orchestrate the second part of the opening movement and the entire closing movement. She also added to the final movement a cadenza of bell sounds and bird songs. In its final form, the score calls for an orchestra of two piccolos and three flutes, three oboes and English horn, three clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, one small trumpet in D and three trumpets in C, three trombones, and tuba; a large percussion group (bell-chimes, three triangles, reco-reco [gourd], whip, six temple blocks, suspended cymbal, crotales, three tam-tams, bass drum, and aeoliphone [wind machine]); a group of keyboard instruments —xylophone, xylorimba, marimba, glockenspiel, and celesta; and strings (sixteen first violins, sixteen second violins, fourteen violas, twelve cellos, and ten basses), in addition to the solo flute, oboe, cello, and piano.*

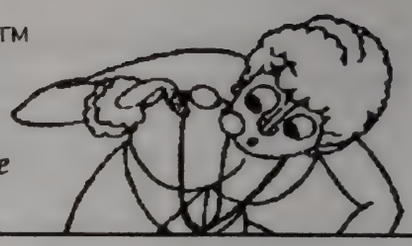
The changes that are readily apparent between *Les Offrandes oubliées* and the *Concert à quatre* are many and striking. Aside from the much larger orchestra, and the much richer color palette that it generates, there are other elements that entered Messaien's music over the years, though the piece bears a title—most unusual for Messaien —that is purely abstract and musical, without poetic or religious symbolism.

The decade following the creation of *Les Offrandes oubliées* brought one of the most powerful experiences of Messiaen's life, when he was imprisoned in a Silesian military camp in 1940 and composed there the deeply moving *Quatuor pour la fin du temps* (*Quartet for the end of time*) for violin, clarinet, cello, and piano; the instrumentation was determined by the fact that he knew three other professional musicians in the camp who had their instruments with them, and he wrote the piano part for himself. The first performance took place in those stark surroundings in 1941, with an audience consisting of 5,000 prisoners, who listened to the new piece, running well over a half-hour, with rapt attention.

After his release from the camp in 1941, Messiaen became professor of harmony at the Conservatoire. Not long after, he began the series of lessons in the home of a friend

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that attracted the attention of the brightest young composers at the institution. After the war, Messiaen composed a group of pieces not on religious themes but on poems of love. The largest of these works was the *Turangalîla-symphonie*, and it offered another Boston connection, having been commissioned by Serge Koussevitzky and first performed in December 1949 by the BSO under Leonard Bernstein. Messiaen had spent the summer of 1949 as composer-in-residence at Tanglewood. He and Aaron Copland shared the duties of teaching eighteen Composition Fellows, and Koussevitzky conducted the BSO in his "four symphonic meditations," *L'Ascension*, a composition of 1933.

During the 1950s Messiaen's fame spread both through performances of his own works and his acknowledged influence on such students as Boulez. He traveled widely and found inspiration in many cultures, not to mention in the bird songs of many lands. He was named Professor of Composition at the Conservatory in 1966 and was elected a member of the Institut the following year.

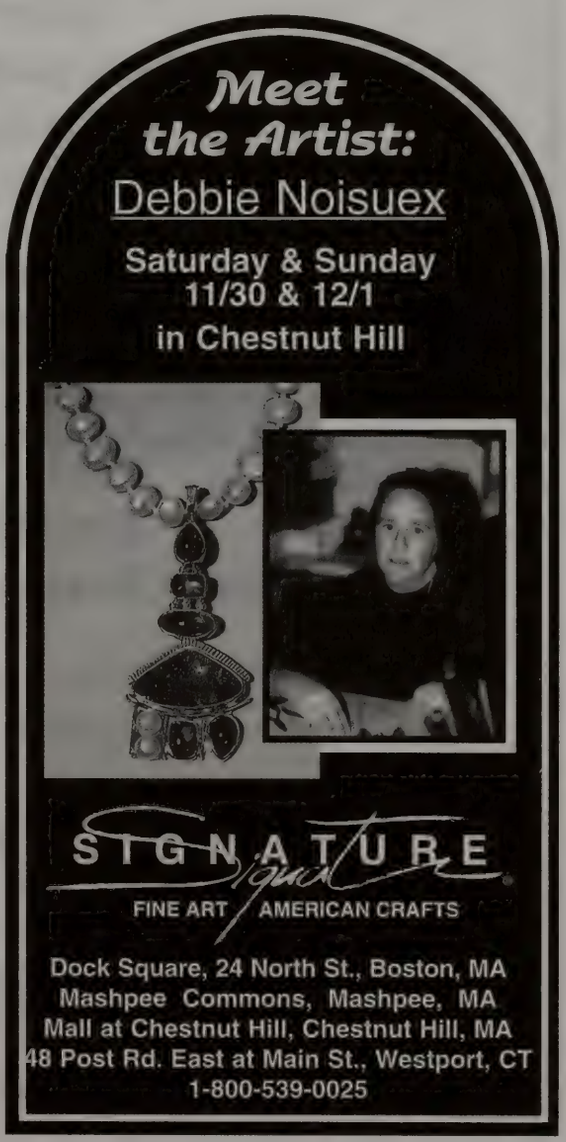
Messiaen once described himself as "composer and rhythmician." Rhythm is assuredly at the heart of his music, and it is with rhythm that he has been most influential. He studied the rhythms of ancient Greek poetry as well as the various dialects of rhythmic pattern in thirteenth-century Hindu music. Under the influence of Schoenbergian

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dodecaphony, Messiaen began to experiment with the idea of creating a rhythmic equivalent of the tone row. Where Schoenberg arranged all possible pitches into a particular pattern to be used as the basis of his work, Messiaen created a similar pre-planned pattern of rhythmic durations. It is this aspect of his music that was most enthusiastically followed by Boulez in his passion for establishing a serial organization for all the possible "parameters" of music.

Messiaen's harmonic language is both personal and flexible, combining elements of old and new musical styles—tonal, modal, atonal, and serial—in a fusion that is Messiaen's own. After turning to a somewhat more acerbic style under the influence of serialism in the 1950s, he then returned to a more encompassing view of harmony, integrating the kinds of chords he had used earlier with the more complex inventions of his years of serial discovery.

Color plays a vital role in Messiaen's music, especially when he is writing for orchestra and thus has the enormous range of timbres to play with. He has said that he sees colors while composing, and will describe certain passages as being of one particular color or another. But it is originality in combining orchestral colors that will strike

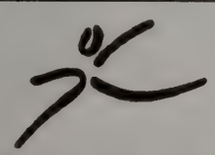
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the listener most directly. His 1960 composition *Chronochromie*, the culmination of his creative development in the '50s, emphasizes in its very title—combining the Greek words "*chronos*," "time," and "*chroma*," "color"—the centrality of duration and instrumental timbre to his thought (it was heard here in a 1969 performance by the BSO under the direction of Georges Prêtre). And we have already seen in the music played earlier in this program Messiaen's strong religious commitment, which culminated in his six-hour opera *St. Francis of Assisi*, written for the Paris Opera and conducted, at its world premiere in November 1983, by Seiji Ozawa (who led the American premiere of scenes from the opera with the Boston Symphony in April 1986).

Toward the end of his life, Messaien twice wrote music intended to evoke masters of the past, and above all Mozart, whom he adored. The short orchestral work *Un Sourire* (*A Smile*) was written in 1989 anticipating the bicentennial of Mozart's death in 1991 (the Boston Symphony gave the American premiere under Marek Janowski, who had commissioned it, in March 1992). The *Concert à quatre* bears a note following the dedication to the players for whom it was written: "*En hommage à Mozart, Rameau, et Scarlatti*"—in other words, it is a tribute to three of the greatest eighteenth-century composers of Germany (that is, the German-speaking cultural region that comprises modern Austria and Germany), France, and Italy. That, presumably, is why Messaien foregoes religious symbolism in this work for musical ideas and terms drawn from the late Baroque and Classic eras.

The opening movement, *Entrée*, begins with a Mozartian melody—the oboe at the very outset sings a line that follows the contour (though chromatically stretched) of a line from *The Marriage of Figaro*—Susanna's aria *Venite, inginocchiatevi*, sung to the page Cherubino while she is dressing him up as a woman: "*Se l'amano le femmine...*" ("If women fall in love with him, they certainly have good reason"). Following this is a thread of varied ideas including bird songs (a Garden Warbler on the piano, three New Zealand birds in the orchestral ensemble), various melodic ideas presented antiphonally between soloists and orchestra, a large crescendo (followed by decrescendo) for strings with wind machine and cymbal, and two loud chords. After a silence, the entire chain of events is restated.

The second movement, *Vocalise*, derives from a vocal study that Messaien had composed in 1935. All of the soloists take their turn, or combine, in delicate versions of this earlier work.

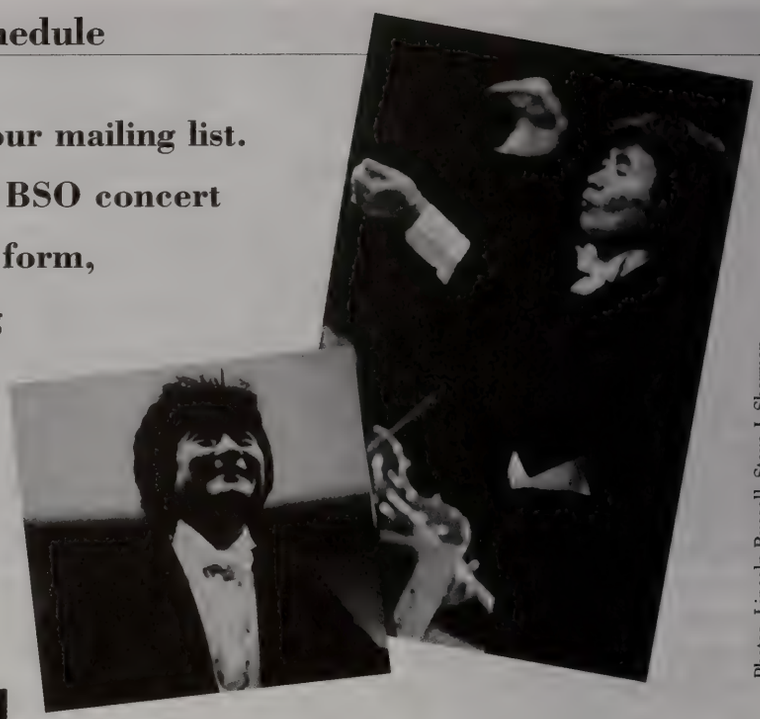
The third movement, *Cadenza*, is built largely out of bird songs. The oboe represents Man, while the cello sings the song of the Australian Lyrebird and the flute comes in with the Musician Wren. The piano returns with its Garden Warbler song (already heard twice in the first movement). It alternates in dialogue with the mallet instruments, representing the Natal Robin, and finally the opening solo instruments return to round out the movement.

The final *Rondeau* is the longest movement of the work, and the most complex, opening with a lively refrain that will return many times, alternating with verses "sung" by the various birds. The interruption of bells presents music that Messaien apparently notated at Assisi, the home of St. Francis. The work closes in the key of A (the same key Messaien had used for his other Mozart tribute, *Un Sourire*), a key that is for him a representation of the color blue and of feelings of simplicity and joy.

—Steven Ledbetter

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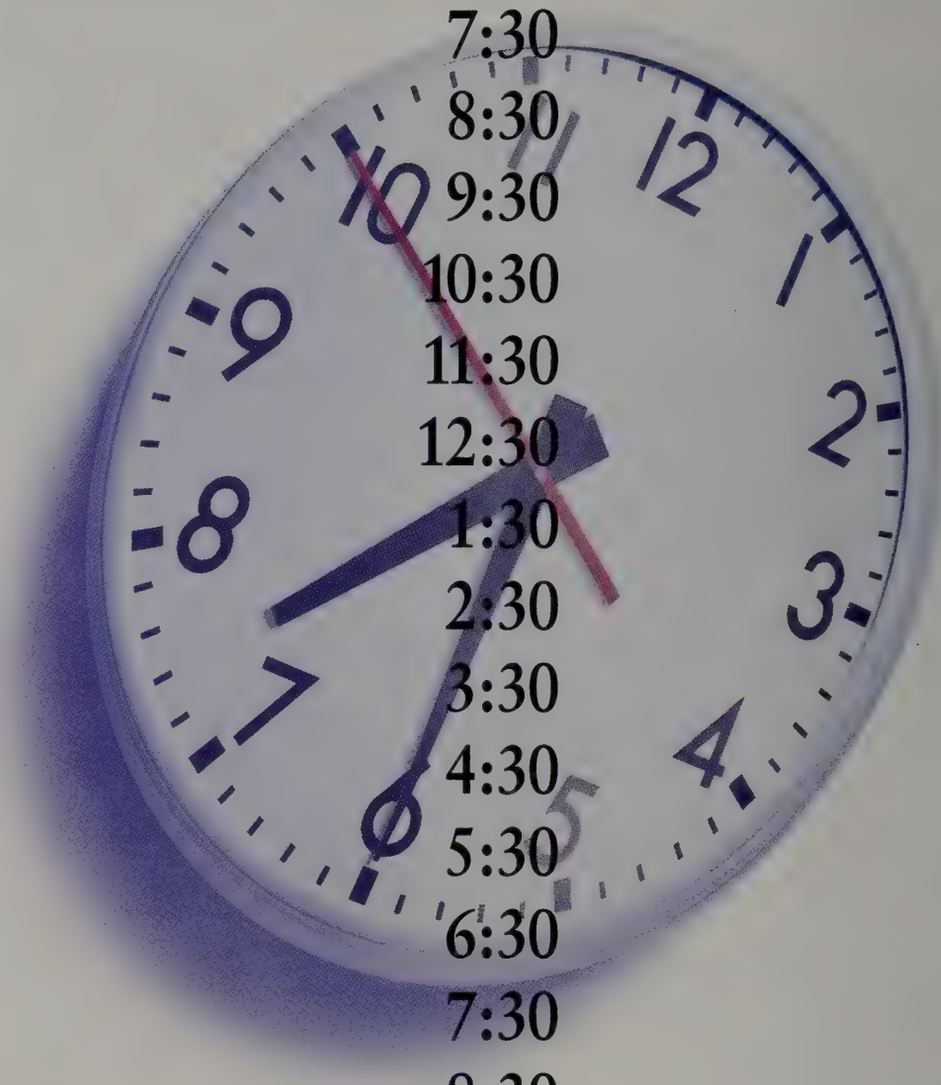
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Antonín Dvořák
Symphony No. 8 in G, Opus 88



Antonín Dvořák was born at Mühlhausen, Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance on February 2, 1890, in Prague. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on February 26, 1892, subsequent Boston Symphony performances being led by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antal Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal (the most recent subscription performances, in January 1990), Marek Janowski, Christoph Eschenbach, and Mariss Jansons (the most recent Tanglewood performance, in July 1994). The symphony is scored for two flutes (second doubling piccolo), two oboes (second doubling English horn for just three measures), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher, Fritz Simrock, was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. The Symphony No. 8 in G is one that older listeners and record collectors will remember as No. 4. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be published, and it circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering.

This table may be helpful:

New Number	Old Number	Key	Date	
1		C minor	1865	(*Bells of Zlonice*)
2		B-flat	1865	
3		E-flat	1873	
4		D minor	1874	
5		F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	(*New World*)

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*.* An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success

*The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.



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in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).

In the '90s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on.* Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony.

It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No. 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and had composed what is probably both his most admired and most performed piece of chamber music, the A major piano quintet, Opus 81, as well as the engaging piano quartet in E-flat, Opus 87.

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E-flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has recently published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony—A Listener's Guide*.

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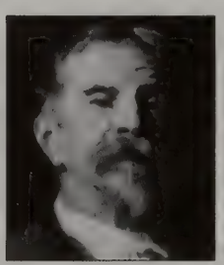
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More . . .

For most readers, the most useful study of Messaien—brief and relatively non-technical—is Roger Nichols' *Messaien* in the Oxford Composers series (available in paperback). A number of studies exist of Messiaen and his music. First, of course, is the composer's own *Technique de mon langage musicale*, published in Paris in 1944 and translated into English in 1957. Robert Sherlaw Johnston's *Messiaen*, an account of the music, is excellent, though quite technical in orientation (University of California paperback). Another thorough musical study is *Olivier Messaien: The Music of Time* by Paul Griffiths (Cornell). Both of the Messaien works on this week's program are conveniently available on a single CD, as well as being the only versions of either that are currently available. Myung Whun Chung leads the Orchestre de l'Opéra-Bastille in the early *Les Offrandes oubliées* and the final work of Messaien's life, *Concert à quatre* (with the soloists for whom it was written—Catherine Cantin, flute, Heinz Holliger, oboe, Yvonne Loriod, piano, and Mstislav Rostropovich, cello) on a disc filled out with another very early piece—the 1931 *Le Tombeau resplendissant*—and another late piece, the 1990 Mozart tribute *Un Sourire* (Deutsche Grammophon).

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's, currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham also contributed the Dvořák article to The New Grove; this is available in *The New Grove Late Romantic Masters*, which includes the complete New Grove articles on Bruckner, Brahms, Dvořák, and Wolf (Norton paperback). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series is an enthusiastic brief survey of life and works (Littlefield paperback). Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák* (ed. Robert Simpson; Pelican paperback). Some of the best recent research on Dvořák, along with first English translations of important sources previously available only in Czech, can be found in *Dvořák and his World*, edited by Michael Beckerman (Princeton). Donald Francis Tovey's note on the Dvořák Eighth may be found in his *Essays in Musical Analysis* (Oxford paperback), though he refers to it as the Symphony No. 4, in accordance with the old numeration system for the composer's symphonies. An excellent, and very Czech, recording of the Eighth is conducted by Václav Neumann with the Czech Philharmonic (Supraphon, with the Seventh Symphony). Still wonderful is the recently reissued recording by George Szell and the Cleveland Orchestra (CBS). Charles Munch leads the Boston Symphony Orchestra in a recording coupled with the Brahms Fourth (RCA Silver Seal), and Seiji Ozawa conducts the Vienna Philharmonic in a performance coupled with Dvořák's rarely-heard tone poem, *The Noon Witch* (Philips).

—S.L.

Myung Whun Chung



Making his first Boston Symphony appearances since his BSO debut in February 1985, Myung Whun Chung began studying the piano at a young age, making his solo debut at seven with the Seoul Philharmonic. After moving to the United States he attended the Mannes School of Music in New York, studying piano with Nadia Reisenberg and conducting with Carl Bamberger. As a pianist Mr. Chung won second prize at the 1974 Tchaikovsky Competition in Moscow. Upon completing further conducting studies at the Juilliard School in 1978, he served as assistant and then associate conductor to Carlo Maria Giulini at the Los Angeles Philharmonic. After moving to Europe he was appointed music director and principal conductor of the Saarbrücken Radio Orchestra from 1984 to 1990. Since then he has conducted many prominent European and American orchestrsa, among them the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Vienna Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, and the Philadelphia Orchestra. Within the past decade Mr. Chung has also devoted his attention to opera. He made his debut at the Metropolitan Opera in 1986 with *Simon Boccanegra* and in the same year conducted a new production of Prokofiev's *The Fiery Angel* in Paris. From 1987 to 1992 he was principal guest conductor at the Teatro Comunale in Florence. At the end of the 1987-88 season he received the Premio Abbiati award from the Italian critics; the following year he was awarded the Arturo Toscanini Prize. From 1989 to 1994 Mr. Chung served as music director of the Paris Opera. In 1990 he opened his inaugural season at the new Bastille Opera House with a new production of Berlioz's complete *Les Troyens*. In 1990 he took the Orchestre de la Bastille on tour to the Spoleto Festival, to Seoul, and to Parma. In 1993 he took the entire company to Seoul for performances of Strauss's *Salome*. Mr. Chung was selected as "Artist of the Year" by the Association of French Theater and Music Critics in 1991, was awarded the Legion d'honneur by the French government in 1992 for his contribution to the Paris Opera, and in 1995 was honored three times at the French Victoires de la Musique Classiques and also named "Meilleur Chef d'Orchestre de l'Année." In September 1994 he led the world premiere of Olivier Messiaen's last work, the *Concert à quatres*, which the composer had dedicated to him and the Orchestre de la Bastille. Since October 1990 Mr. Chung has recorded exclusively for Deutsche Grammophon, his prizewinning discs having so far included music of Bizet, Messiaen, Saint-Saëns, Shostakovich, Stravinsky, and Verdi. Recent

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Maria Piccinini



Making her Boston Symphony solo debut this week, Marina Piccinini has previously played with the orchestra on tour as acting principal flute. Ms. Piccinini won first prize in the 1985 CBC Young Performers Competition in Canada and in New York's Concert Artists Guild International Competition a year later. *Musical America* named her a "Young Artist to Watch" in 1989, and in 1991 she became the first and only flutist to win Lincoln Center's prestigious Avery Fisher Career Grant. In addition she has twice been awarded a Solo Recitalist Grant by the National Endowment for the Arts, as well as numerous grants from the Canada Council. A graduate of the Juilliard School as a student of Julius Baker, she began her flute studies with Jeanne Baxtresser in Toronto and has also worked with Aurele Nicolet in Switzerland. As an orchestral soloist Ms. Piccinini has appeared with orchestras across the United States and Canada. Since making acclaimed debuts in New York's Town Hall, London's Southbank Centre, and Tokyo's Suntory Hall, she is enjoying an ever-expanding concert schedule that has taken her to the major halls of the United States, Canada, Europe, and Japan. Also active as a chamber musician, she spends most of her summers appearing at such festivals as Marlboro, Santa Fe, Newport, Davos, Kuhmo, and the Saito Kinen Festival in Japan. She has toured several times with Music From Marlboro and has collaborated with the Tokyo String Quartet at New York's Mostly Mozart Festival. Ms. Piccinini's interest in new music has led to the commissioning of several new works, most recently a concerto for flute and the percussion quintet Nexus by Pulitzer Prize-winner Michael Colgrass. This season she gives the premiere of Michael Torke's *Chrome* for flute and piano at the Colden Center in New York. Upcoming highlights include concerto appearances with the Minnesota Orchestra and the Milwaukee Symphony, a return engagement with the Saint Paul Chamber Orchestra, recitals in New York and Baltimore, and tours with pianist Andreas Haefliger across the United States and with Music Millenium in Canada. In addition to numerous broadcast recordings, Ms. Piccinini has released recordings on the Connoisseur Society, CBC, and Sony labels and can be heard on numerous broadcast recordings. On New York radio she was named a resident artist for WQXR and has co-hosted her own series. She has given master classes at the Juilliard School, Yale, the Cleveland Institute of Music, and the University of Toronto, has been on the faculty of the Banff Centre for the Arts and the Colorado Springs Summer Conservatory, and recently joined the faculty of the Internationale Meisterkurse für Musik in Zurich, where she holds a two-week master class each summer.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

Thomas Indermühle



Born in Bern, and making his Boston Symphony debut this week, oboist Thomas Indermühle is the scion of a Swiss family of musicians. Mr. Indermühle studied with Heinz Holliger at the Staatliche Musikhochschule in Freiburg im Breisgau, Germany, and with Maurice Bourgue in Paris. Afterwards he spent several years as solo oboist in the Netherlands Chamber Orchestra and the Rotterdam Philharmonic Orchestra. He was awarded a prize at the International Competition in Prague in 1974 and won the International ARD Competition in Munich in 1976. Since then, Mr. Indermühle has appeared as a soloist in nearly every European country as well as in the United States, Canada, Japan, Korea, and Australia. Of great importance to him are his Ensemble Couperin (with Henk de Wit, bassoon, and Ursula Dütschler, harpsichord), his activity as a conductor, and his work with students. Mr. Indermühle has been responsible for an oboe class at the Zurich Conservatory since 1974 and in 1989 was appointed professor at the Staatliche Hochschule für Musik in Karlsruhe. He has recorded for Philips, EMI, Claves, Novalis, and Camerata Tokyo, his wide-ranging discography including concertos by Mozart, Vivaldi, Telemann, J.S. Bach, C.P.E. Bach, Strauss, Martinů, Zimmermann, and Vaughan Williams and chamber music by Couperin, J.S. Bach, Mozart, Hindemith, Schumann, Ravel, Milhaud, and Dutilleux. Future releases include music of Britten, Haas, and Hindemith with pianist Kalle Randalu, trios by Beethoven, Krommer, and Vranicky for oboes and English horn, and music of Couperin with Ursula Dütschler

Andreas Haefliger



Making his Boston Symphony debut in these concerts, pianist Andreas Haefliger appears extensively with orchestra, in chamber music, and in solo recital in North America and Europe. Mr. Haefliger began his 1996-97 season concertizing with the Minnesota Orchestra, the BBC Symphony Orchestra at the London Proms, and at the Mostly Mozart Festival at New York's Lincoln Center. Subsequent engagements include concerts with the Philharmonie Hamburg in Germany, the Brussels Philharmonic Society, the Indianapolis Symphony Orchestra, the Milwaukee Symphony, the Detroit Symphony, the San Francisco Symphony, and the Tonhalle Orchestra of Zurich. He plays recitals in both the United States and Europe, notably in a return engagement with an all-Schubert program at London's Wigmore Hall. With the Brandenburg Ensemble he performs Mozart's E-flat piano concerto, K.271, on tour in New York, Boston, Toronto, Princeton, and Ann Arbor. Recent engagements have included a Tanglewood debut with a 1995 recital appearance, performances of Brahms's Piano Concerto No. 1 and two special chamber music concerts at the Minnesota Orchestra's 1995 Sommerfest, a London recital at Queen Elizabeth Hall, and performances of Schubert's *Winterreise* with his father, tenor Ernst Haefliger, in New York, London, and Milan. Mr. Haefliger made his London Proms debut with the Philharmonia Orchestra and his London recital debut at Wigmore Hall. Recital appearances have also included the Lucerne International Festival, the Roque d'Anteron Festival in France for his French debut, and an eleven-city tour of the midwestern United States. Mr. Haefliger's recordings on Sony Classical include a disc of piano works by Sofia Gubaidulina, Schubert's Impromptus, Schumann's *Davidsbündlertänze* and *Fantasiestücke*, and a disc of Mozart sonatas named "CD of the Month" by *Stereo Review*. For London/Decca he has recorded a Schubert recital with baritone Matthias Goerne. Growing up in a musical household, Mr. Haefliger cannot remember a time when he was not surrounded by music, and he had lived in several European capitals by the time he was fifteen. A native of Switzerland, Mr. Haefliger chose to reside in New York after completing studies at the Juilliard School, where he was twice awarded the Gina Bachauer Memorial Scholarship.

Thomas Demenga



Born in 1954, and making his Boston Symphony debut in these concerts, cellist Thomas Demenga teaches and performs as soloist and with chamber ensembles at the Music Academy in Basel, Switzerland, acting as interpreter, improviser, and composer of experimental music. He began his cello studies at age six at the Conservatory in Bern and at ten won first prize in the National Music Competition held at the Lausanne Expo. After completing his studies with Walter Grimmer in 1974, he went on to study with world-renowned cellists Antonio Janigro, Leonard Rose, and Mstislav Rostropovich in Stuttgart and Salzburg, and later at the Juilliard School of Music in New York with Claus Adam, Robert Mann, and Felix Galimir. Mr. Demenga's various international prizes have included the Naumburg Cello Competition of 1977, resulting in his New York debut. He has played at the Ludwigsburg and Bratislava festivals, at the Menuhin Festival in Gstaad, and at the Settimane Musicale in Stresa. He has performed under the batons of Heinz Holliger, Moshe Atzmon, Wolfgang Sawallisch, Charles Dutoit, Armin Jordan, Sándor Vegh, and Mstislav Rostropovich. In recent years he has devoted more of his time to composing. In his recitals he frequently contrasts Baroque music with twentieth-century compositions, a pattern he has also followed in an acclaimed series of recordings for ECM. This season Mr. Demenga performs in Trieste, Lecce, and Palermo, Italy, in Geneva, and for Swiss Radio; in October he toured France and Germany with Heinz Holliger and Tabea Zimmermann. Other chamber music engagements include music of Gubaidulina and Schnittke in Frankfurt and Zurich with Gidon Kremer. In April he tours Austria and Germany as soloist in Messiaen's *Concert à quatre* with Heinz Holliger conducting.

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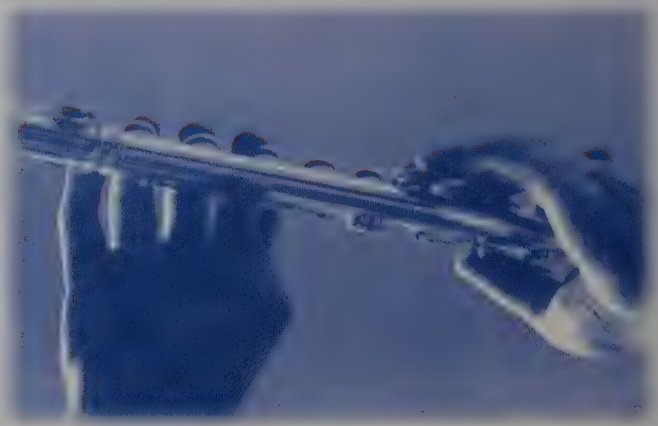
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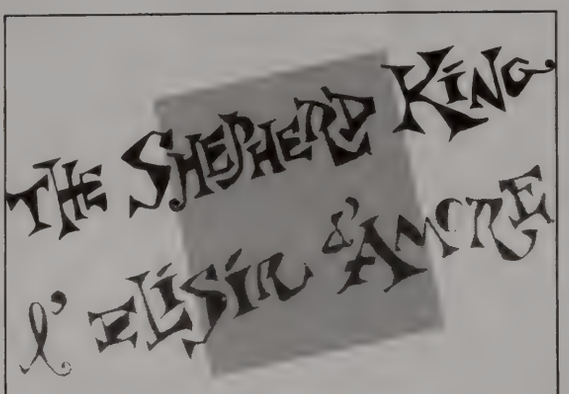
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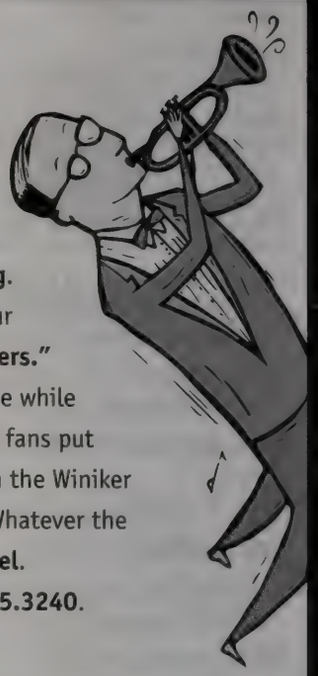
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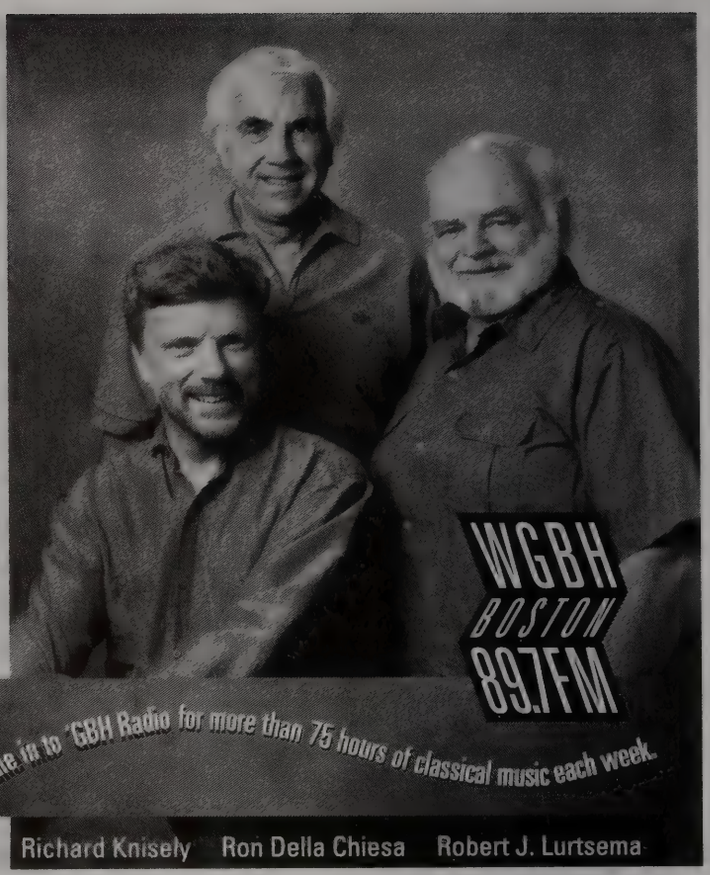
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NEXT PROGRAM. . .

Thursday, December 5, at 10:30 a.m. (Open Rehearsal;
Pre-Rehearsal Talk at 9:30 in Symphony Hall
Thursday, December 5, at 8
Friday, December 6, at 1:30
Saturday, December 7, at 8
Tuesday, December 10, at 8

SEIJI OZAWA conducting

RACHMANINOFF — Piano Concerto No. 2 in C minor, Opus 18

Moderato
Adagio sostenuto
Allegro scherzando

ARCADI VOLODOS

INTERMISSION

TCHAIKOVSKY — *The Nutcracker*, Opus 71: Act II

Scene: The Kingdom of Sweets
Scene: Clara and the Prince
Divertissement
Chocolate (Spanish Dance)
Coffee (Arabian Dance)
Tea (Chinese Dance)
Trepak
Dance of the Mirlitons
The Old Woman Who Lived in a Shoe
and her Children
Waltz of the Flowers
Pas de deux
Dance of the Prince and the Sugar-Plum Fairy
Variation I: Tarantella
Variation II: Dance of the Sugar-Plum Fairy
Coda
Final Waltz and Apotheosis

In these concerts under Seiji Ozawa's direction, the young Russian pianist Arcadi Volodos makes his American debut as soloist in Rachmaninoff's ever-popular Piano Concerto No. 2. And for Christmas spirits, the second half of the program offers Act II of Tchaikovsky's beloved *Nutcracker*, which includes the most famous music in that perennially popular score. Please note that Mr. Volodos replaces Martha Argerich, who will will not perform here because of a scheduling conflict, and who was originally scheduled to play Rachmaninoff's Piano Concerto No. 3.

NEXT PROGRAM. . .

Friday, December 13, at 8

SEIJI OZAWA conducting

TCHAIKOVSKY *The Nutcracker,* Opus 71

Overture
Act I, First Tableau
- The Christmas Tree
- March
- Petit Galop of the Children and Arrival of the Guests
- Dance Scene and Arrival of Drosselmeyer
- Scene and Grandfather Dance
- The Magic Spell Begins
- The Battle Between the Nutcracker and the Mouse King

Act I, Second Tableau
- The Pine Forest in Winter
- Waltz of the Snowflakes

PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

INTERMISSION

Act II
- The Kingdom of Sweets
- Clara and the Prince
- Divertissement
 - Chocolate (Spanish Dance)
 - Coffee (Arabian Dance)
 - Tea (Chinese Dance)
 - Trepak
 - Dance of the Mirlitons
 - The Old Woman Who Lived in a Shoe and her Children
- Waltz of the Flowers
- Pas de deux
 - Dance of the Prince and the Sugar-Plum Fairy
 - Variation I: Tarantella
 - Variation II: Dance of the Sugar Plum Fairy
 - Coda
- Final Waltz and Apotheosis

Here's a real holiday treat—a complete, one-time-only Boston Symphony performance of Tchaikovsky's best-loved ballet score, *The Nutcracker*, based on a Christmas story by E.T.A. Hoffmann, providing a rare opportunity to hear it performed by a great symphony orchestra.

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Thursday 'B'—December 5, 8-9:55
Friday 'B'—December 6, 1:30-3:25
Saturday 'A'—December 7, 8-9:55
Tuesday 'C'—December 10, 8-9:55

SEIJI OZAWA conducting
ARCADI VOLODOS, piano

RACHMANINOFF	Piano Concerto No. 2
TCHAIKOVSKY	*The Nutcracker*, Act II

Friday Evening—December 13, 8-9:40

SEIJI OZAWA conducting
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

TCHAIKOVSKY	*The Nutcracker* (complete)

Thursday 'B'—January 2, 8-10
Friday 'A'—January 3, 1:30-3:30
Saturday 'B'—January 4, 8-10

EDO DE WAART conducting
GARRICK OHLSSON, piano

SCHULLER	*Of Reminiscences and Reflections*
MOZART	Piano Concerto No. 17 in G, K.453
BRAHMS	Symphony No. 4

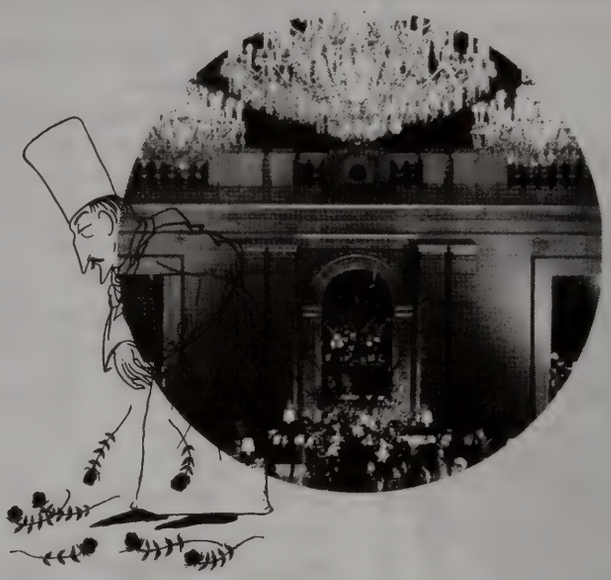
Thursday 'C'—January 9, 8-10
Friday Evening—January 10, 8-10
Saturday 'A'—January 11, 8-10

FRANZ WELSER-MÖST conducting
CHRISTIAN TETZLAFF, violin

HAYDN	Symphony No. 26, *Lamentatione*
LIGETI	Violin Concerto
SCHUBERT	Symphony No. 4, *Tragic*

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SUPPER CONCERT III

Saturday, November 30, at 6
Tuesday, December 3, at 6

THOMAS MARTIN, clarinet
VICTOR ROMANUL, violin
JONATHAN MILLER, cello
LOIS SHAPIRO, piano

MESSIAEN — *Quatuor pour la fin du temps* (*Quartet for the end of time*), for clarinet, piano, violin, and cello

I. Liturgie de cristal
II. Vocalise, pour l'Ange qui annonce la fin du Temps
III. Abîme des oiseaux
IV. Intermède
V. Louange à l'Eternité de Jésus
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temp
VIII. Louange à l'Immortalité de Jésus

Baldwin piano
Please exit to your left for supper following the concert.

Olivier Messiaen
Quatuor pour la fin du temps

Olivier Messiaen (1908-1992) was one of the most influential composers of this century. A distinguished composer, teacher, and organist, Messiaen's musical life continued unabated until his death. All his life he was an active student of rhythm, the aspect of music in which he perhaps made his most important contributions—not only rhythms that have been employed in traditional European concert music, but also the rhythms of the Greeks and Hindus. But perhaps the central fact of his life, and one that stands at the core of a work like *Quatuor pour la fin du temps* (*Quartet for the end of time*), is the one Messiaen described this way:

> I have the good fortune to be a Catholic; I was born a believer... A number of my works are dedicated to shedding light on the theological truths of the Catholic faith. That is the most important aspect of my music... perhaps the only one I shall not be ashamed of in the hour of death.

Certainly the circumstances of the work's composition were as harrowing as can be imagined, and needful of some kind of faith to have seen its completion. In June 1940 a small group of French soldiers was captured by the Germans between Verdun and Nancy; Messiaen was part of that group, and was distinguished from the rest of the captives by the fact that he carried with him in his kit bag a series of miniature scores ranging from Bach to Berg. When sent to Stalag VIII A in Saxony, he was allowed to keep his music. In the same camp, Messaien met a violinist, Jean Le Boulaire, a clarinetist, Henri Akoka, and a cellist, Etienne Pasquier. Boulaire and Akoka, astonishingly enough, had their instruments with them, and Pasquier was soon presented with a cello lacking a string. Messiaen composed a piece for them, which became the fourth movement (Interlude) of the *Quartet for the end of time.* Soon he envisioned a much larger work, inspired by the Biblical vision of the Apocalypse—a vision that must have seemed to many caught up in the horrors of the war to be coming all too true.

The score was finished by January 1941. Messiaen had composed a piano part for his piece, not knowing whether a piano would be available. But an old, out-of-tune upright was found, and the composer joined his three colleagues in captivity in the first performance, which took place before an audience of five thousand prisoners from France, Belgium, Poland, and elsewhere, a true cross-section of humanity, on a bitterly cold January 15, 1941. Messiaen preceded the performance with remarks on the symbolism of the music. He later noted that no other audience had ever shown greater attention to or understanding of his music.

The work's title refers first of all to the apocalyptic vision in the tenth chapter of *Revelation*, of "an angel, full of strength, descending from the sky, clad with a cloud, covered with a rainbow.... [H]e lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying: *There shall be no time.*" But in Messiaen's music the title has a technical sense, too, a freeing of the music from a regular pulse either through very slow tempi or irregular rhythms. The scoring changes from movement to movement, so that the variety of colors is quite remarkable. Messiaen's fondness for various kinds of symbolism shows in the number of movements (eight is the number of the Infinite and Endless) and in particular musical gestures linked to Biblical images. The very first entrance of clarinet and violin is marked "like a bird," the earliest instance in Messiaen's output of his fascination with birdsong. The composer's own comments on the music follow; except

where otherwise noted, each movement calls for all four instruments:

I. **Liturgy of crystal.** Four in the morning, the waking of the birds; a solo blackbird extemporizes, surrounded by sounding dusts, by a halo of trills lost high up in the trees. Transpose this into the religious level: you get the harmonious silence of Heaven.

II. **Vocalise for the Angel who announces the end of Time.** The first and third parts (very short) conjure the power of this strong angel covered with a rainbow and clad with clouds, who sets one foot on the sea and the other on the earth. The middle section [without clarinet] brings the impalpable harmonies of heaven. The piano's soft cascade of blue-orange chords surrounds the near-plainsong-like chant of the strings with their distant chime.

III. **Abyss of the birds.** For solo clarinet. The abyss is Time, with its sadness and weariness. The birds are the opposite of Time: our longing for light, stars, rainbows, and jubilating vocalises.

IV. **Interlude.** [Without piano] A Scherzo, more extrovert than the other movements, with which, however, it has certain melodic ties.

V. **Praise to the Eternity of Jesus.** [Cello and piano.] Jesus is here considered as the Word. A long and infinitely slow phrase of the cello magnifies with love and reverence the eternity of the powerful yet mild Word, "whose years shall not get used up." "In the beginning was the Word, and the Word was with God, and the Word was God." [*Gospel According to John*, I:1]

VI. **Dance of fury, for the seven trumpets.** [All four instruments in unison.] Rhythmically, this is the most characteristic of the eight movements. Use of the added value, of augmented and diminished rhythms, of non-retrogradable rhythms... [A technical discussion of rhythm occurs here] Listen especially towards the end of the piece to the theme's fortissimo by augmentation, with the changes in register of its different notes.

VII. **Jumble of rainbows for the Angel who announces the end of Time.** This brings back some things from the second movement. The Angel full of strength appears, and above all the rainbow that covers him (the rainbow, symbol of peace, of wisdom, of all luminous and tonal vibration). In his dreams, the author hears and sees classed chords and melodies, familiar colors and shapes; then, after this transitory stage, he passes into the unreal and undergoes with ecstasy a wheeling, a giratory compenetration of superhuman sounds and colors. These swords of fire, these orange-blue flows of lava, these sudden stars: that is the jumble, these are the rainbows.

VIII. **Praise to the Immortality of Jesus.** [Violin and piano.] A broad violin solo, the counterpart of the fifth movement's cello solo. This second praise is more specifically addressed to the second aspect of Jesus, to Jesus the Man, to the Word that has become flesh, the immortal reborn one who imparts us his life.

Messiaen's imagery, his coloristic flair (hearing chords, for example, as "blue-orange"), his rhythmic variety and energy, and his expressive range, no less than the dramatic account of its composition and first performance, have made the *Quartet for the end of time* one of the seminal scores in the composer's output and one of the most extraordinary chamber works of the twentieth century.

—Notes by Steven Ledbetter

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared in the Supper Concerts series at Symphony Hall, in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Pianist **Lois Shapiro** has concertized as soloist and collaborative artist throughout the United States as well as abroad. The range of her interests and affinities is reflected in a repertoire of considerable scope, from period-instrument performances of eighteenth-century works to premieres of new pieces written for her. A winner of New York's Concert Artists Guild Award, Ms. Shapiro has recorded for Afka, Channel Classics, Centaur, and MLAR. She teaches piano and chamber music on the faculties of the Longy School of Music and Wellesley College. She has given numerous master classes and lectures on topics such as the elements of transcendence in Beethoven's late piano sonatas, and the music of Robert Schumann within the context of his intellectual milieu.

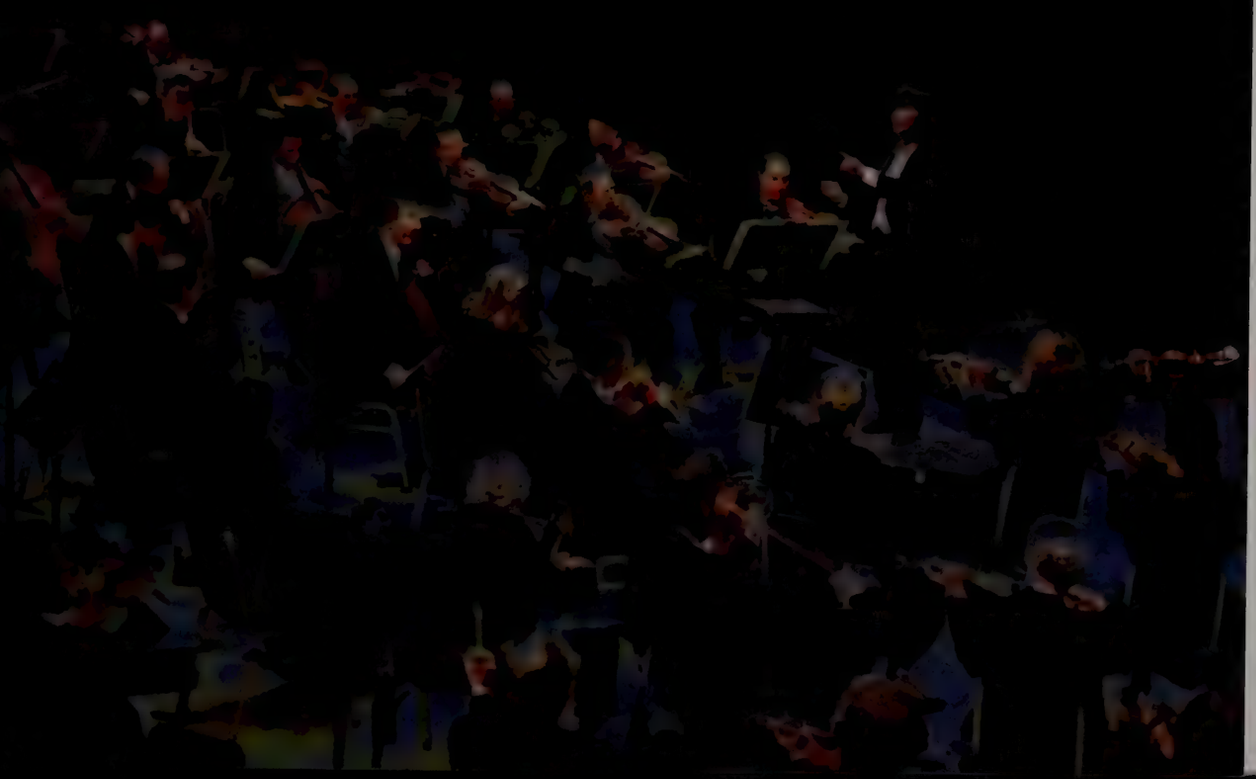
Violinist **Victor Romanul** joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. His recent activities have included the world premiere of the violin concerto by John Clement Adams, as well as numerous chamber music concerts and solo recitals.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. Mr. Miller has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston and has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which is now in its seventeenth season. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress. More recently he was invited to perform music of Bach and Janáček at the 1996 Cello Congress.

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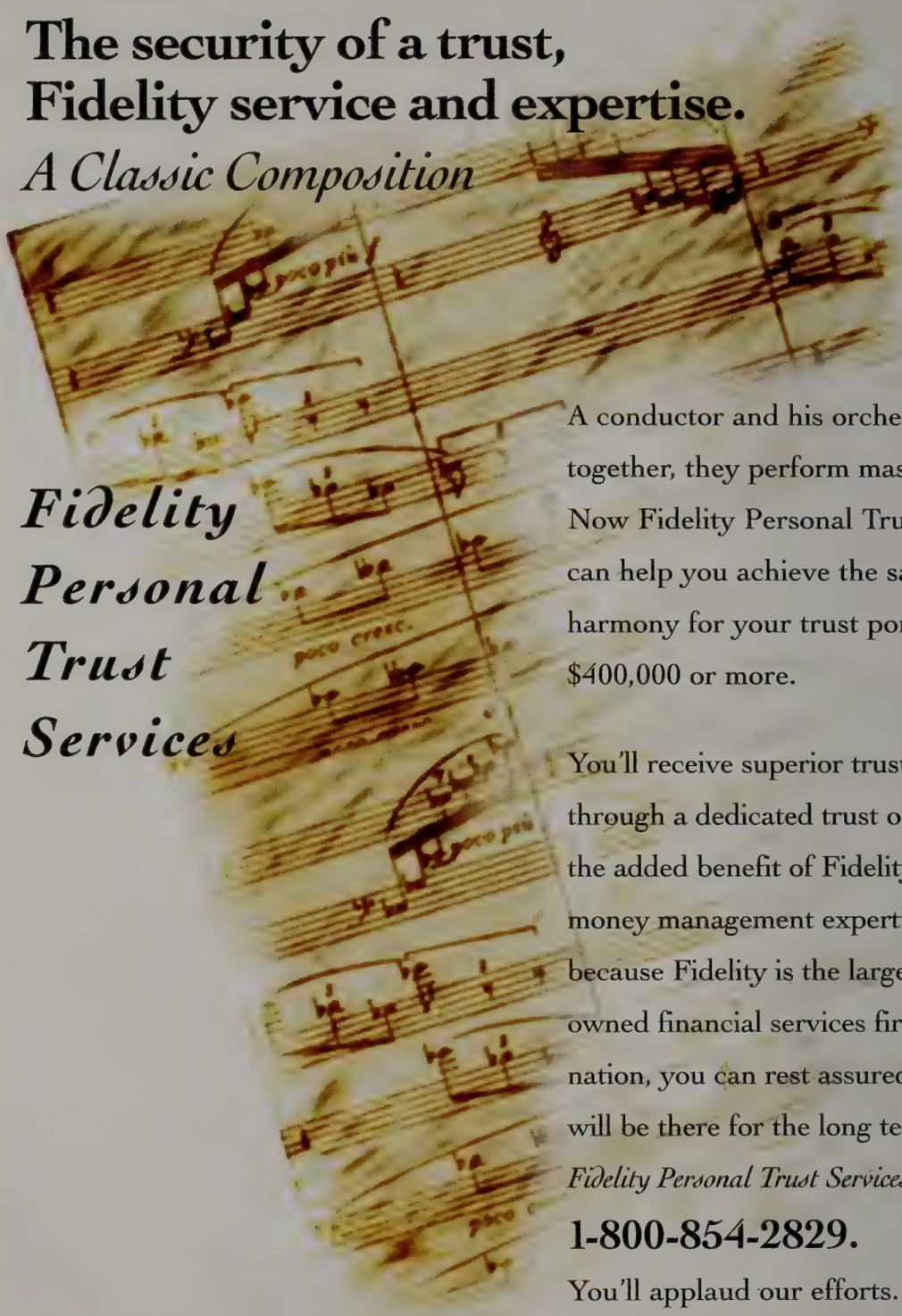
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From the BSO Archives:
Women, Music, and the Boston Symphony Orchestra

BSO Archives



The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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BSO

The Nathan R. Miller Family Guest Artist Fund Given in Honor of Seiji Ozawa

Árcadi Volodos's guest appearance with the Boston Symphony Orchestra is made possible by the Nathan R. Miller Family Guest Artist Fund Given in Honor of Seiji Ozawa. This fund in the endowment of the Boston Symphony Orchestra was established by BSO Overseer Nathan Miller and his wife Lillian, longtime Tuesday subscribers to Symphony. The music of the Boston Symphony Orchestra brings great pleasure and satisfaction to the Miller family. Touched by Seiji Ozawa's performances, Mr. and Mrs. Miller have chosen to honor our music director in this way.

The Jane deP. and Edwin S. Webster Memorial Concert Friday, December 6, 1996

The Friday-afternoon concert on December 6 has been funded by the Jane deP. and Edwin S. Webster Memorial Concert Fund. Mrs. Jane deP. Webster was a faithful subscriber to the Friday-afternoon concerts for many years. The Boston Symphony Orchestra is grateful to the Edwin S. Webster Foundation and the family of Mrs. Webster for helping to sustain the Friday-afternoon concert tradition.

"Tattoo" T-shirt Featured at Symphony Shop

For young music lovers, the Symphony Shop is offering a new Boston Symphony Youth and Family Concerts T-shirt with an all-over design called "Tattoo." The illustrations that make up the design are by noted author/illustrator Jan Brett and were inspired by fifteen musical works, among them Copland's *Rodeo*, Grieg's *Peer Gynt*, Holst's *The Planets*, Prokofiev's *Peter and the Wolf*, Respighi's *Pines of Rome*, Schubert's *Trout* Quintet, Stravinsky's *Firebird*, and Verdi's *Aida*. The illustration covering one shoulder features a Beethoven banner, and the other depicts *The Stars and Stripes Forever!* The design is printed in blue on a natural color, 100% cotton, short-sleeved T-shirt. Priced at $16, the shirt is available in youth sizes small, medium, and large, and, for older kids or an oversized look, adult small. Also available at the Shop are coordinating removable tattoos, priced at $1 each and offered in two styles: the Beethoven banner and the Wolf from *Peter and the Wolf*. The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue. A selection of Shop merchandise including the "Tattoo" T-shirt is available during concert hours outside the Cabot-Cahners Room.

With more than ten million copies of her books in print, Jan Brett is one of the country's foremost author/illustrators of children's books. An alumna of Boston's Museum of Fine Arts School, she is also the wife of BSO double bass player Joseph Hearne. One of Ms. Brett's seasonal illustrations served as the cover of last year's Holiday Pops program book, a tradition that will continue with this year's book.

New "Supper Talks" Series To Begin in January

Beginning in January, the BSO is pleased to introduce a new series of "Supper Talks" that focus specifically on the evening's BSO program. These pre-concert talks will be given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who for many years have given the very popular talks preceding BSO Open Rehearsals and selected Friday-afternoon concerts. Beginning with a buffet-style supper, "Supper Talks" offer insights into the evening's Boston Symphony program, including taped musical examples to enhance your appreciation of the music under discussion. Upcoming "Supper Talks" will focus on music of Berlioz (Tuesday, January 28), Mozart and Bruckner (Thursday, January 30), American composers Gould, Copland, Schuman, and Gershwin (Tuesday, February 11), and Haydn and Shostakovich (Saturday, February 15). Doors open at 5:30 p.m. for à la carte cocktails and conversation. Supper is served at 6:15 p.m. in Higginson Hall in the Cohen Wing. These events are offered on an indi-

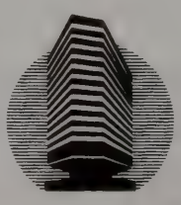
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vidual basis, even to those who are not attending the BSO concert. Tickets, priced at $24 per person, are available at the Symphony Hall Box Office or through SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by telephone.

Festive Fanfare in Concord

Usher in the holidays with a Festive Fanfare! Presented by the Boston Symphony Association of Volunteers and featuring the Majestic Brass, this seasonal concert will take place on Sunday, December 8, 1996, at 4 p.m. in Trinity Episcopal Church, 81 Elm Street, Concord. Tickets are priced at $65 (Benefactor tickets; $43 tax-deductible), $40 (Patron tickets; $18 tax-deductible), $15, and, for children twelve years and under, $8. Proceeds benefit the BSO. For more information or to order tickets, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

Harry Ellis Dickson and the Boston Classical Orchestral usher in the New Year with a "Sparkling Soiree with Strings and Harp" on Friday, January 3, at 8 p.m. and Sunday, January 5, at 3 p.m. at Faneuil Hall at Quincy Market. The young Taiwanese harpist Yu-Hsin Huang is featured in Ravel's Introduction and Allegro as part of a program also including Mozart's *Eine kleine Nachtmusik* and Tchaikovsky's Serenade for Strings. Single tickets are $18, $25, and $31 ($2 discount for seniors, $5 discount for students). For tickets call (617) 423-3883.

Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season continue with an exhibition of scissorcuts by the Guild of American Paper Cutters on display through December 17. Now an international organization, the guild has members from Europe, Canada, the United States, and Mexico. Scissorcuts originated in China, with shadow theater figures created from leather and paper cut out with knives. The art came to Europe from China, through India, Java, and Persia, in the seventeenth century, when white, black, and colored papers were cut with knives or very fine scissors. Few art forms require so little in the way of material or tools yet allow the artist to create works of such beauty and complexity. This show will be followed by an exhibition, assembled by Joseph Gropper of the Gropper Art Gallery, of watercolors by Katharine Gericke, daughter of the BSO's second music director Wilhelm Gericke. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

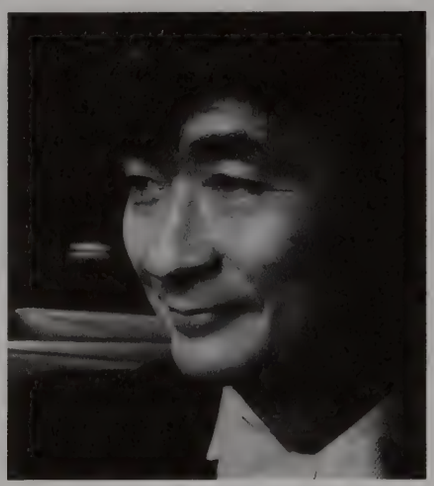
Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first profes-

sional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin*, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has recently issued "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

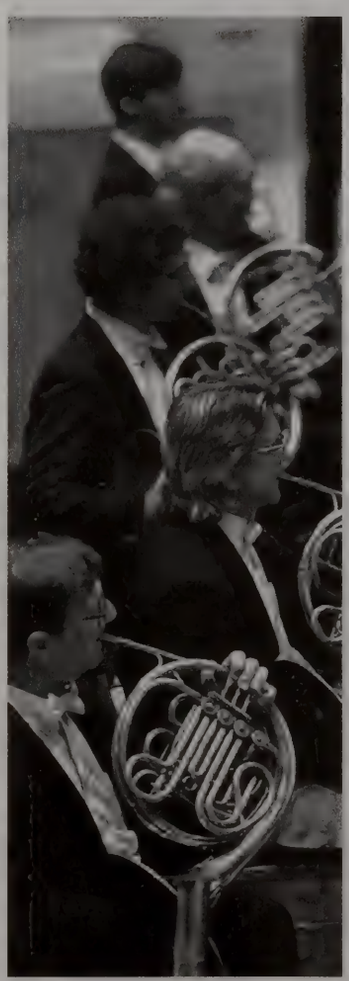


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SEIJI OZAWA
Music Director

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Moderato
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Allegro scherzando

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 - The Old Woman Who Lived in a Shoe and her Children
- Waltz of the Flowers
- Pas de deux
 - Dance of the Prince and the Sugar-Plum Fairy
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I would like to thank the many people and groups who have made this evening possible and I hope all of you enjoy tonight's performance.

Hisashi Kaneko
President
NEC Corporation

Sergei Rachmaninoff
Piano Concerto No. 2 in C minor, Opus 18



Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Piano Concerto No. 2 in 1900-01, and it was first performed on October 27, 1901, in Moscow, with the composer as soloist. Max Fiedler led the first BSO performances, with Ossip Gabrilowitsch as soloist, in December 1908, in New York City and Brooklyn. The composer was soloist for the orchestra's first subscription performances in Boston, also under Fiedler, in December 1909. Pianists featured in later performances included Gabrilowitsch again (under Karl Muck), Rachmaninoff again (under Henri Rabaud and Serge Koussevitzky), Wilhelm Backhaus (under Pierre Monteux), Jesús María Sanromá (Koussevitzky), Walter Gieseking (Richard Burgin), Simon Barer, Alexander Brailowsky, and Eugene List (all under Koussevitzky), Byron Janis and Zadel Skolovsky (Charles Munch), Gary Graffman (Monteux and Burgin), Gina Bachauer (Leinsdorf and Burgin), Arthur Rubinstein (Michael Tilson Thomas), Earl Wild (Arthur Fiedler), Cecile Licad (Seiji Ozawa), André Watts (Edo de Waart), and Garrick Ohlsson (the most recent Tanglewood performance, on July 10, 1993, under Neeme Järvi). The most recent subscription series, under Thomas Dausgaard's direction, featured Lorin Hollander for three performances in January 1994 and Benjamin Pasternack for one performance the following month. In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

As the nineteenth century was drawing to its close, Sergei Rachmaninoff was already coming to be regarded as one of the greatest pianists of his generation—an evaluation we would extend to include any generation. But although he had already composed a one-act opera, *Aleko*, a piano concerto, several orchestral pieces including a symphony, a number of short piano pieces, and about two dozen songs, his career as a composer was on the rocks. Only one piece could really be called successful—a short piano prelude in the key of C-sharp minor that audiences demanded time and again as an encore at his piano recitals. He would avoid it as long as possible, but audiences wouldn't let him go until, with a resigned shrug, he would sit down again at the piano and launch into the piece that he came to call "It."

Rachmaninoff was not a man of overflowing self-confidence, and his vocation as a composer had been seriously undermined by the premiere of his largest work to date, the First Symphony, composed in 1895 and first performed in St. Petersburg under the direction of Glazunov. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life," and the vicious pen of César Cui, who for years had lambasted composers (especially a Muscovite like Rachmaninoff in the enemy territory of St. Petersburg), gave it the coup de grâce:

> If there was a conservatory in Hell and if one of the talented pupils there was commissioned to compose a symphony based on the story of the "Seven Egyptian Executions," and if he composed one resembling that of Rachmaninoff, he would have brilliantly accomplished his task and would have brought ecstasy to the inhabitants of Hell.

After that, Rachmaninoff just wasn't in the mood to compose. In fact, for three years he wrote virtually nothing and concentrated on his career as a performer. A tour to London in 1898 elicited from him a promise to return with a new piano concerto, but

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when he got back to Russia, he entered a profound depression. Nothing seemed to come, although his letters to friends insisted that he was trying to compose. At the beginning of 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis. (Dahl was also a competent amateur violinist and a lover of music.) Dr. Dahl was probably suggested to Rachmaninoff because the composer had taken to drinking rather heavily. But the choice was a good one. The psychiatrist worked with him for some four months and succeeded in strengthening his self-confidence and getting him composing again. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto...You will work with great facility...The concerto will be of excellent quality." The hypnotic bolstering of his morale did wonders for the composer, who, in his gratitude, dedicated the concerto that he was about to write to the physician who had made it possible.

In June of 1900 Rachmaninoff went to Italy for a vacation, but he found the weather too hot for work and returned to Russia in July, eager to compose. He wrote the last two movements of the concerto first; they were performed at a benefit concert in Moscow on December 2, 1900. The favorable reception gave Rachmaninoff the courage to move on to the opening movement, and the premiere marked the triumphant appearance of one

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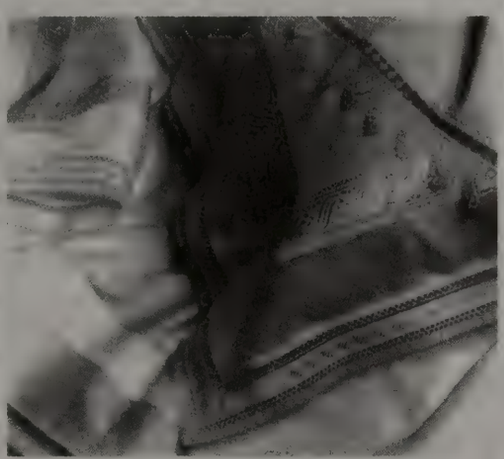
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of the favorite piano concertos of the century. The writing block had been breached, and Rachmaninoff plunged into new compositions including, ultimately, two more symphonies, two more piano concertos, and two more operas, but for popular acclaim he never again reached the level of the C minor concerto.

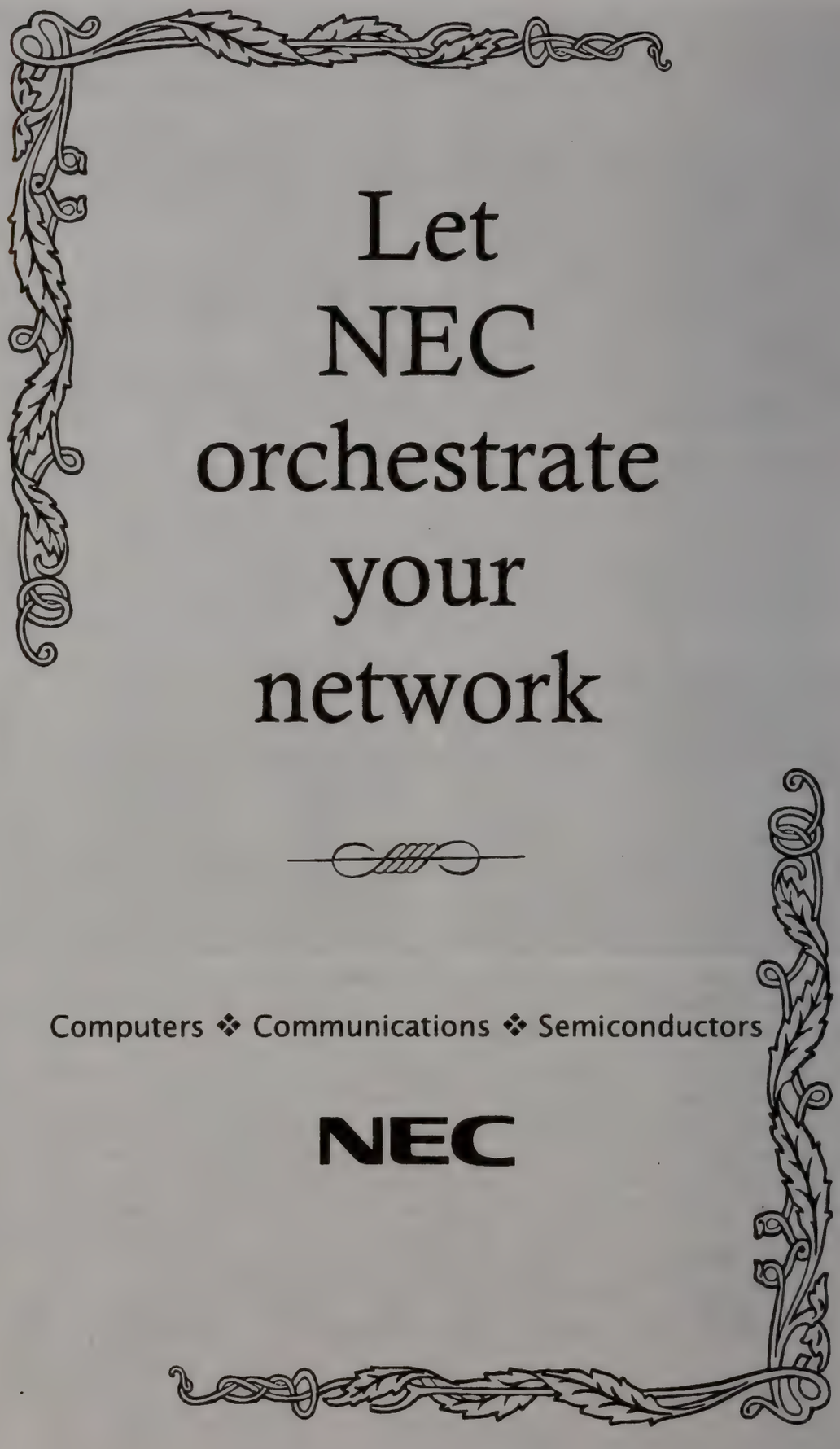
Rachmaninoff's opening gambit is a memorable one: a soft tolling in the solo piano that grows from almost nothing to a fortissimo cadence ushering in the somber march-like tread of the first theme, presented with dark colors in the low strings and clarinet, occasionally seconded by bassoons and horns. At first the melody is closed in on itself, returning again and again to the opening C (a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden modulation and the "big tune" of the first movement, stated at some length by the soloist. The development is based largely on the first theme and a new rhythmic figure that grows progressively in importance until, at the recapitulation, the soloist plays a full-scale version of the new idea in counterpoint to the main theme, realizing fortissimo the implication of the march-like first theme, rather in the manner of Liszt. Having presented the lyrical second theme *in extenso* earlier, Rachmaninoff is now content with a single, brief but atmospheric statement in the solo horn.

The Adagio is in the distant key of E major, but the composer links the two movements with a brief, imaginative modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an unusual way of articulating triplets in 4/4, but this is not clear until flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the Adagio for the close.

Once again, at the beginning of the third movement, Rachmaninoff provides a brief modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the real first theme, but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote. (And it was famous long before being cannibalized for a popular song—"Full Moon and Empty Arms"—in the '40s, a time when songwriters discovered that the lack of an effective copyright agreement between the United States and Russia allowed them to ransack the works of Tchaikovsky, Rachmaninoff, and others for highly lucrative material.) Rachmaninoff does not stint with this tune: we hear separate statements (orchestral followed by solo) in B-flat and D-flat before it finally settles in the home key of C just before the ringing coda ends things with a grand rush in the major mode.

Though not perhaps as intricately constructed as the Third Piano Concerto, which was to follow it some years later, the Second Concerto earned its popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary. Its success spurred Rachmaninoff to renewed composition, to such a degree, in fact, that the major portion of his work was composed between 1900 and the year he left Russia for good, 1917.

—Steven Ledbetter

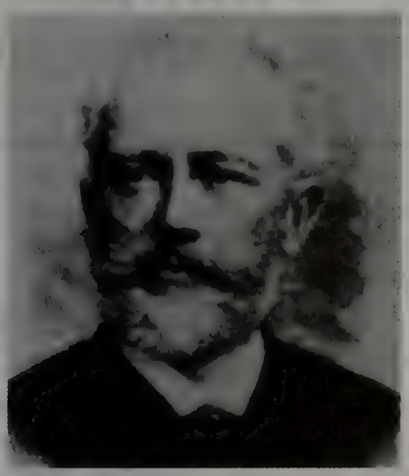


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Pyotr Ilyich Tchaikovsky
The Nutcracker, Opus 71: Act II



Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka Province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed the ballet Shchelkunchik *(*The Nutcracker*) between February 1891 and April 4, 1892, to a scenario by Marius Petipa after Alexandre Dumas' version of E.T.A. Hoffmann's story "The Nutcracker and the Mouse King." The first performance took place on December 18, 1892, at the Mariinsky Theater in St. Petersburg. Although various conductors have led performances here of the familiar* Nutcracker *Suite, Carl St. Clair (replacing an ailing Gennady Rozhdestvensky) conducted the BSO's only previous performance of the second act by itself on August 15, 1986, at Tanglewood. Prior to this season, Seiji Ozawa led the only previous BSO performances of the complete ballet in December 1990, at which time the work was also recorded for Deutsche Grammophon. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, tambourine, glockenspiel, castanets, triangle, celesta, two harps, and strings.*

Tchaikovsky's works are among the imperishable classics of the ballet repertory. His music is loved in the theater by balletomanes and in the concert hall by people who have never been to a ballet in their lives. In his own lifetime, though, Tchaikovsky's success as a ballet composer was distinctly limited, though this did not dissuade him from trying again.

At the time Tchaikovsky began writing for the dance, the term "ballet music" was often used in a pejorative sense—and with good reason. Most composers of ballet music officially connected to ballet companies were virtually required by their position to be musical non-entities, churning out yards of tinkly, rhythmic, square, undistinguished stuff for the dancing masters to decorate with movement. The fact that every dancer has two feet meant, almost inevitably, that every musical phrase was heard twice, once while the dancer did a step starting on the right foot, then again while she (only the ballerinas really counted!) repeated it on the left. Composers who attempted to do something more substantial in their ballet scores—like Delibes in *Sylvia*—were criticized for being "too symphonic."

Tchaikovsky loved the ballet music of Delibes and found it a strong encouragement to his own ballets, in which he created a full-scale dance-drama in music that combined solos, ensembles, dramatic (danced) narrative, and set pieces such as characteristic dances into a cohesive structure. As a result, every one of his major ballets—*Swan Lake* (1875-76), *Sleeping Beauty* (1888-89), and *The Nutcracker* (1891-92)—was either an outright failure or, at best, a limited success in its first production. Today all of these ballets have long since become the core of the ballet repertory, though Tchaikovsky did not live to see even the beginnings of their worldwide success.

Tchaikovsky himself regarded *The Nutcracker* as less significant than his two earlier ballets, largely because the scenario that had been foisted on him lacked the kind of consistent dramatic story line he preferred. The basic plot came from E.T.A. Hoffmann, whose sometimes macabre tales could be expected to provide exactly the proper grist for Tchaikovsky's mill. But in the scenario proposed by the choreographer Petipa, the plot was drastically simplified, confining the real plot (with its "symphonic" music) to



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Act I. But if Act II is anticlimactic from the theatrical point of view, it is just the opposite in a concert performance, where the attention is on the music alone.

The first act, set in a German home on Christmas Eve, is a charming fantasy of a Christmas present—a toy nutcracker—that comes to life and leads the other toys in battle against the Mouse King and his army. When Clara, the girl to whom the Nutcracker has been given, saves the Nutcracker's life in the climactic battle by throwing her slipper at the Mouse King and killing him, the grotesque Nutcracker turns into a handsome prince and takes Clara on a journey to his magical kingdom, "Confiturenbourg," or, as we might call it in this country, the Big Rock Candy Mountain. The entire second act is devoted to divertissements, dances introducing the inhabitants of this land, with no further plot (though some modern productions attempt to create further story lines). Everyone can simply sit back and enjoy the dancing and the music. However upsetting this may be to someone interested in drama, it is a sheer delight musically, for Tchaikovsky's gift in the composition of colorful characteristic dances for such scenes remains unsurpassed. Indeed, it is precisely these dances that quickly became the most popular part of the score in the form of a concert suite that had its first performance even before the ballet from which it is drawn.

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Though Petipa had created the scenario and planned to choreograph the ballet, he became ill (he was then in his seventies) and had to withdraw. The task fell to his assistant Lev Ivanov, who had already distinguished himself in the two lakeside scenes (acts II and IV) of *Swan Lake*. The mounting was lavish in the extreme both for *The Nutcracker* and the short opera *Yolanta* that was premiered at the head of the evening's program. Tchaikovsky wrote to his brother Anatoly, "The staging of both [opera and ballet] was splendid, but that of the ballet even too splendid—one's eyes grew tired of this luxuriance." The critics were divided. The *St. Petersburg Gazette* declared, "A more tedious work was never seen." But the *St. Petersburg News-Sheet* proclaimed, "Concerning the music...it is hard to say which number is best, for everything from beginning to end is beautiful, melodious, original and individual."

This evening's performance includes all of Act II, which is to say most of the music familiar as the *Nutcracker* Suite (minus the overture) as well as the numbers normally heard only in the theater.

The curtain rises to show the palace of **The Kingdom of Sweets** (No. 10, Scene, Andante). A lulling 6/8 theme decorated by swirling harps and later by flute and clarinet scales hints at the elegance of the palace. Soon the Sugar-Plum Fairy appears to welcome the travelers to the delights of her kingdom. Tchaikovsky, while on a visit to Paris, had heard a recently invented keyboard instrument called the "celesta" (for its "heavenly" sound); he knew that it was exactly what he wanted to characterize the delicate other-worldliness of the fairy, and he had an instrument secretly shipped to him in Russia, so that he might be the first composer to use the new effect. The audience was surely enchanted when the Sugar-Plum Fairy appeared with her suite, accompanied by the shimmering sound of celesta, two harps, and the upper strings in harmonics. This music is unthinkable today without the sound of the celesta, but when Tchaikovsky published the score he allowed the optional substitution of piano, since the newly developed instrument might not be available in some theaters, and he added the admonition, "The artist who performs this part must be a good pianist."

No. 11 (Scene, Andante con moto) depicts the reception of the travelers. **Clara and the Prince** appear, to be welcomed by the Fairy, who is the prince's sister. Celesta



Marius Petipa, who created the scenario for "The Nutcracker"



Lev Ivanov, who choreographed "The Nutcracker"



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and harp combine with fluttertongued flutes (another new technique; Tchaikovsky added a footnote to the score to explain how the flutists were to produce the effect) and a sinuous clarinet. In a faster tempo (Moderato), twelve pages lead Clara and the Prince forward to tell their tale. In an Allegro agitato (developed from themes first heard in Act I), the Prince mimes the story of his fight with the Mouse King and reveals how Clara saved his life. In stately grandeur the court hails Clara for her bravery (full orchestra); at a sign from the Fairy (oboes and clarinets, then horns and trombones added) a festive table is prepared, and the guests are entertained with a divertissement.

No. 12, the **Divertissement**, is built up of a series of short and very diverse characteristic dances representing particular goodies from the Kingdom of Sweets or episodes from familiar fairy tales. Petipa's scenario not only described the character of each dance, but also its length and meter. Tchaikovsky followed his prescriptions quite closely, finding the discipline a stimulation to his powers of invention, which he feared were on the wane.

First comes No. 12a, "Chocolate," a Spanish dance featuring a difficult trumpet solo and the sound of castanets. For No. 12b, "Coffee," an Arabian dance, Tchaikovsky borrowed a Georgian folk lullaby from a collection of Ippolitov-Ivanov and arranged it in a brilliantly simple but evocative way, with a drone ostinato in violas and cellos and just a hint of tambourine. "Tea" is represented by a Chinese dance (No. 12c) with brilliantly skirling flute and piccolo over staccato bassoons and plucked strings. It is cut short suddenly, making way for the vigorous Russian dance, "Trepak" (No. 12d), based on a traditional Russian melodic formula (the same figure appears in the finale of his Violin Concerto) that grows in energy and drive to its Prestissimo conclusion. The "Dance of the Mirlitons" (reed pipes) is gently pastoral rather than the "Tempo di polacca" Petipa requested; the emphasis on woodwinds (especially flutes) in the outer sections is balanced by the brass interlude in the middle. "The Old Woman Who Lived in a Shoe and her Children" (No. 12f) is derived from a traditional French fairy tale, and Tchaikovsky quotes old French tunes probably learned from his much-loved French governess and found in a collection of French children's songs in the composer's library. The tune



Dancers representing snowflakes in "The Nutcracker"

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heard at the outset (oboes, clarinets, and bassoons) is "*Que t'as de belles filles, Girofle, girofla!*" A contrasting 6/8 tune is "*Cadet Rousselle*"; it is followed by a return to "*Que t'as de belles filles*" worked up in a faster tempo to bring the Divertissement to an end.

The next number, the **Waltz of the Flowers** (No. 13), is among the greatest of all symphonic waltzes, and a thorough contradiction to Tchaikovsky's fears of failing inventive powers. Its evocative opening presents a hint of melody taken up by the horns as the first tune of the waltz proper. And what a magical touch the diminished-seventh harmony on the fourth note of the tune is, coming unexpectedly after a straightforward melodic arpeggio of the D major triad; it passes in an instant but lingers in the memory with special poignancy. An answering melody is divided between strings on the one hand and flutes and clarinets on the other. Still more tunes follow, varying in range, instrumentation, and phrasing, so that the waltz seems to build and build with its characteristic "lift" to the final coda.

Balletomanes expect a *pas de deux* between the principal male and female dancer. From the plot of *The Nutcracker*, we would expect such a dance to take place between Clara and the Prince. But the original Clara was only twelve years old and scarcely ready for such a demanding dance, so the duet (No. 14, **Pas de deux**) took place instead between the Sugar-Plum Fairy and the Prince. Soon after the original production, though, when the part of Clara began to be taken by more mature dancers, the opening section was given to her. It is built on a descending-scale melody in the cello that builds to a surprisingly passionate climax. Variation I is a vigorous tarantella for the male dancer. Variation II is for the female dancer, who must be the Sugar-Plum Fairy regardless of whether Clara dances the beginning of this number: it is this movement that more than any other established the celesta as an instrument in the orchestra and still represents its most familiar use. The delicacy of the celesta's sound perfectly matches the sweetness of this personification of the Kingdom of Sweets. The *pas de deux* closes with a lively coda.

Now the entire Court joins in a final tribute to Clara (No. 15), a **Final Waltz and Apotheosis** that efficiently and expertly recycles themes from the opening of the act in newly rich scoring.

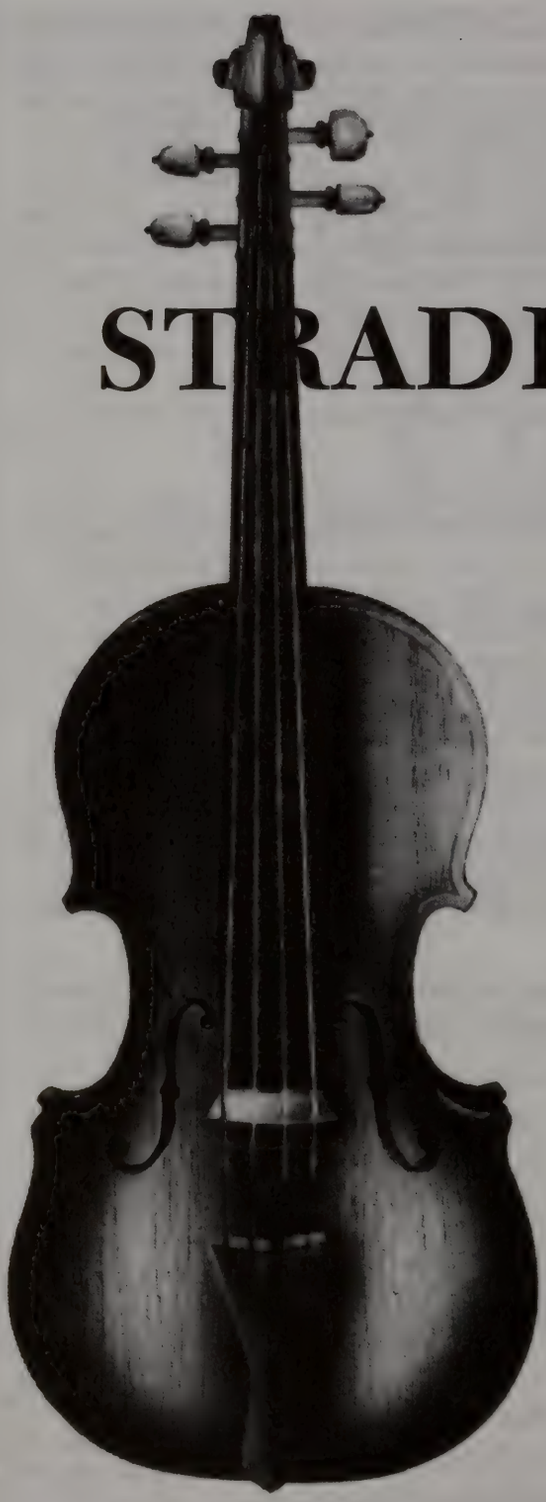
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Nothing more sharply demonstrates the revised view of Rachmaninoff in recent years than the change in the treatment he receives in Grove's Dictionary between the 1955 edition and the New Grove of 1980: Geoffrey Norris's long and insightful article in 1980 (where the name is spelled Rakhmaninov) is a world away from the niggling and sarcastic few paragraphs allotted to the composer twenty-five years earlier. The later article has been reissued, along with the New Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich, in *The New Grove Russian Masters 2* (Norton, available in paperback). The most accessible brief introduction to the life and works of Rachmaninoff in a single volume is to be found in Geoffrey Norris's excellent contribution to The Master Musicians series, *Rakhmaninov* (Littlefield paperback). For a closer look at the orchestral music, Patrick Piggott's volume in the BBC Music Guides is both informative and inexpensive (BBC paperback). The newest and fullest contribution to our knowledge of Rachmaninoff is Barrie Martyn's *Rachmaninoff: Composer, Pianist, Conductor* (Scolar Press). As the subtitle suggests, the book is divided into three parts. The "composer" receives the most detailed musical discussion that Rachmaninoff has yet enjoyed; the "pianist" and "conductor" sections are briefer, but filled with valuable observations on his performing style and lists of his repertory, as well as a complete discography. Firsthand statements by the composer, compiled mostly from letters and interviews, can be obtained in the older book *Sergei Rachmaninoff, A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with the assistance of the composer's sister-in-law Sophie Satin (New York University Press, now out of print). When it comes to recordings of Rachmaninoff's concertos, a position must be made, of course, for the composer's own performances. Rachmaninoff's complete recorded output has been issued in a box of ten compact discs; for those unwilling to splurge for the entire thing, his re-

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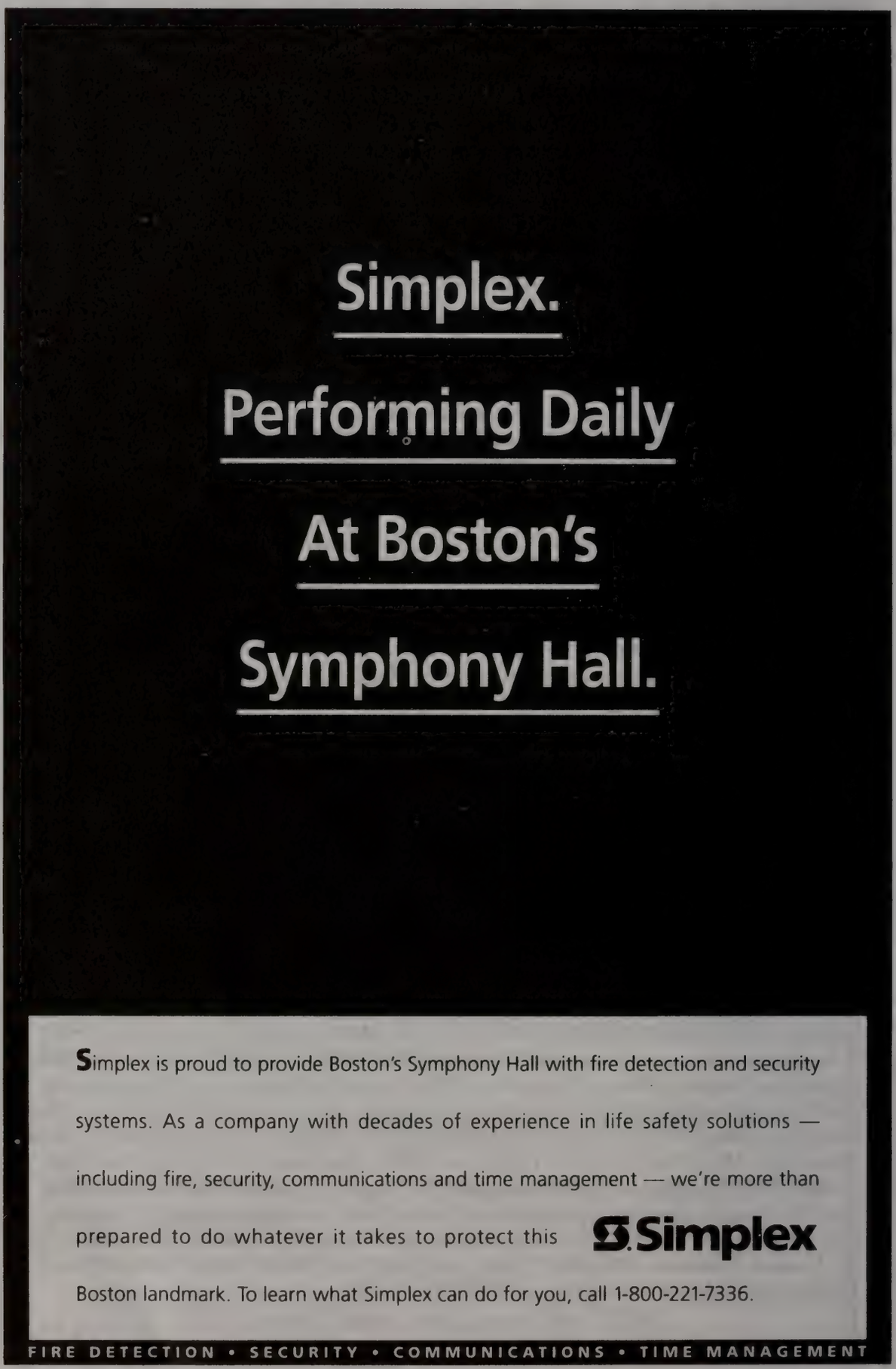
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cordings of the Second and Third concertos with the Philadelphia Orchestra under the direction of Leopold Stokowski are available on a single disc (RCA). Of the many recordings of the Second Concerto currently available, the following are among the most satisfying: Vladimir Ashkenazy with the London Symphony Orchestra directed by André Previn (London, with the Rhapsody on a Theme of Paganini); Earl Wild with the Royal Philharmonic conducted by Jascha Horenstein (Chandos, with the Third Concerto); Moura Lympany with the Philharmonia Orchestra led by Walter Susskind (Olympia, with Rachmaninoff's First Concerto and Prokofiev's First Concerto); Cristina Ortiz with the Royal Philharmonic Orchestra under Moshe Atzmon (London, with works by Addinsell, Gottschalk, and Litolff); and Van Cliburn with the Chicago Symphony led by Fritz Reiner (RCA, with Tchaikovsky's Piano Concerto No. 1).

David Brown's four-volume work on Tchaikovsky offers a richly detailed study, both biographical and musical, and certainly stands as the major biography of the composer for this generation (Norton). Brown has also written the fine Tchaikovsky article in The New Grove. John Warrack's *Tchaikovsky* is an excellent book, beautifully illustrated (Scribners), and Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos*, to the BBC Music Guides (BBC paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Far more reliable editions are now becoming available in English. One general survey of the composer's correspondence is *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. Annotated by Percy M. Young, the letters are translated by the composer's grandniece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck. The letters between Tchaikovsky and Nadezhda von Meck are not included in the foregoing volume, but some 300 of them, covering the first years of her support, have just been published in translation: *"To my best friend": Correspondence Between Tchaikovsky and Nadezhda von Meck, 1876-1878*, translated by Galina von Meck and edited by Edward Garden and Nigel Gotteri (Oxford). Tchaikovsky's own diaries are telegraphic, fragmentary, and sketchy, but they are on occasion full of valuable information. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham (Norton paperback), has a number of rather sneering contributions echoing the attitude of the mid-1940s, when the book first appeared, but Edward Lockspeiser's biographical sketch is useful, and the chapter on the ballet music is a good one. Studies of ballet are usually written by specialists in the dance, who scant discussion of the music, or occasionally by musicians, who have little to say about the dance aspects of a work. A happy exception to this situation is Roland John Wiley's book *Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker* (Oxford), which discusses the choreography, the stage production, and the music for each of these three central masterworks of the ballet repertory. For the non-specialist reader, John Warrack's *Tchaikovsky Ballet Music* in the BBC Music Guides series is first-rate (BBC paperback). Seiji Ozawa and the Boston Symphony Orchestra have recorded the complete *Nutcracker*; this is available in a two-disc box also including a suite of music from *Swan Lake* (Deutsche Grammophon). Other recommended performances include those of Sir Charles Mackerras with the London Symphony Orchestra (Telarc, two discs) and André Previn with the Royal Philharmonic (Angel, two discs).

—S.L.



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Árcadi Volodos

His performances with the Boston Symphony Orchestra this month in Boston and New York mark Árcadi Volodos's American orchestral debut. Born in St. Petersburg in 1972, Mr. Volodos first followed the example of his parents, who were singers, studying voice before he shifted his emphasis to conducting as a student at the Capilla M. Glinka and St. Petersburg Conservatory. Though he had played the piano since he was eight years old, Mr. Volodos did not devote himself to serious study of the instrument until he was sixteen, after hearing a recording of Rachmaninoff in performance. In 1987 he continued his studies at the Moscow Conservatory with the famous tutor Galina Eguizarova. Mr. Volodos left Russia in 1993 for a year in Paris and since that time has lived in Madrid. In 1995 he gave recitals throughout Europe, coming to the attention of several prominent conductors, including James Levine, Riccardo Chailly, and Seiji Ozawa. As a result, Mr. Volodos was engaged to perform the present concerts on short notice with the Boston Symphony, as well as future performances with the Royal Concertgebouw Orchestra and the Philharmonia Orchestra. Árcadi Volodos recently signed an exclusive recording contract with Sony Classical. His first recording, to be released in 1997, will consist of unusual transcriptions and arrangements—his own as well as those of Vladimir Horowitz, Sergei Prokofiev, Samuel Feinberg, and György Cziffra—of repertoire ranging from the Baroque to the twentieth century.

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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
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ANDRÉ PREVIN, conductor and pianist
WILLIAM R. HUDGINS, clarinet
Music of GOULD, COPLAND, SCHUMAN, and GERSHWIN

WED., FEB. 12, AT 7:30PM
ANDRÉ PREVIN, conductor
Music of HAYDN and SHOSTAKOVICH

THURS., APRIL 3, AT 10:30AM
SEIJI OZAWA, conductor
MSTISLAV ROSTROPOVICH, cello
STEVE ANSELL, viola
Music of THOMAS, RANDS, and STRAUSS

WED., APRIL 23, AT 7:30PM
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Music of HAYDN, GUBAIDULINA, and BEETHOVEN

THURS., MAY 1, AT 10:30AM
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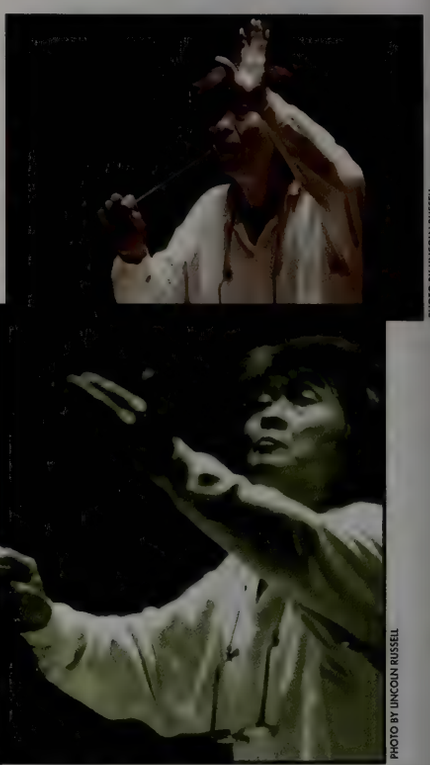


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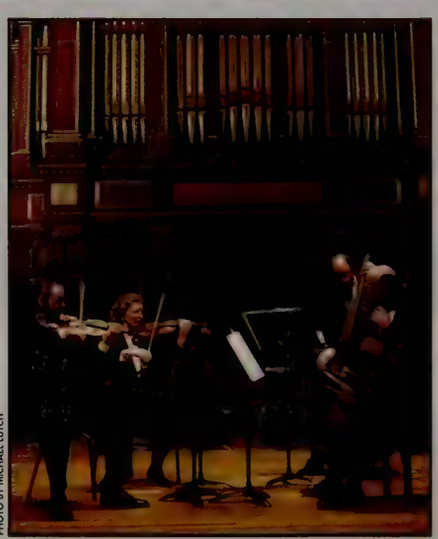


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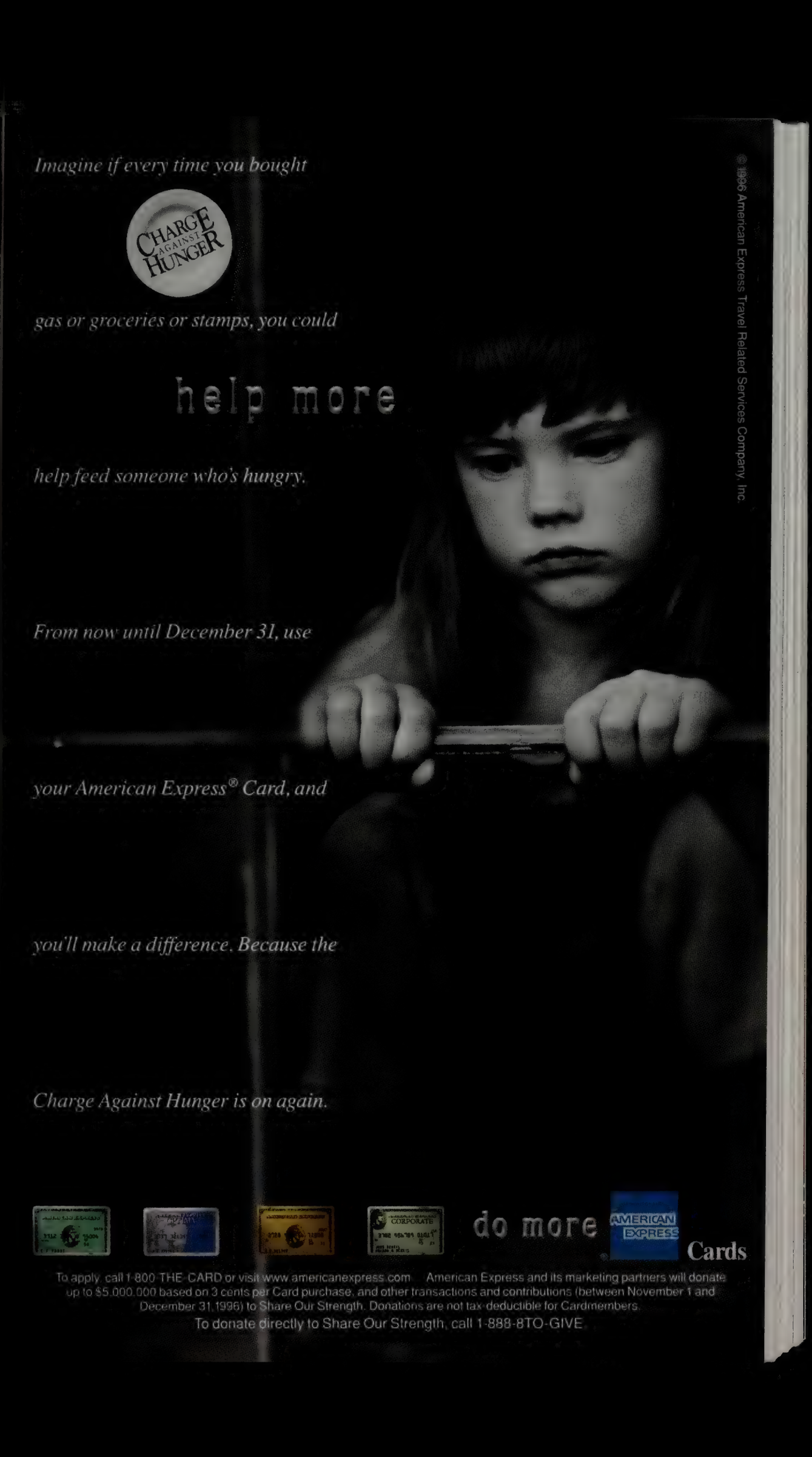
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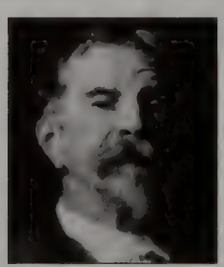
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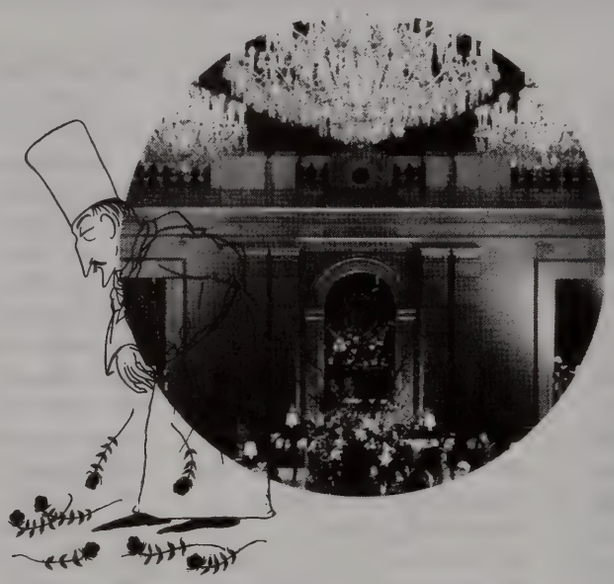
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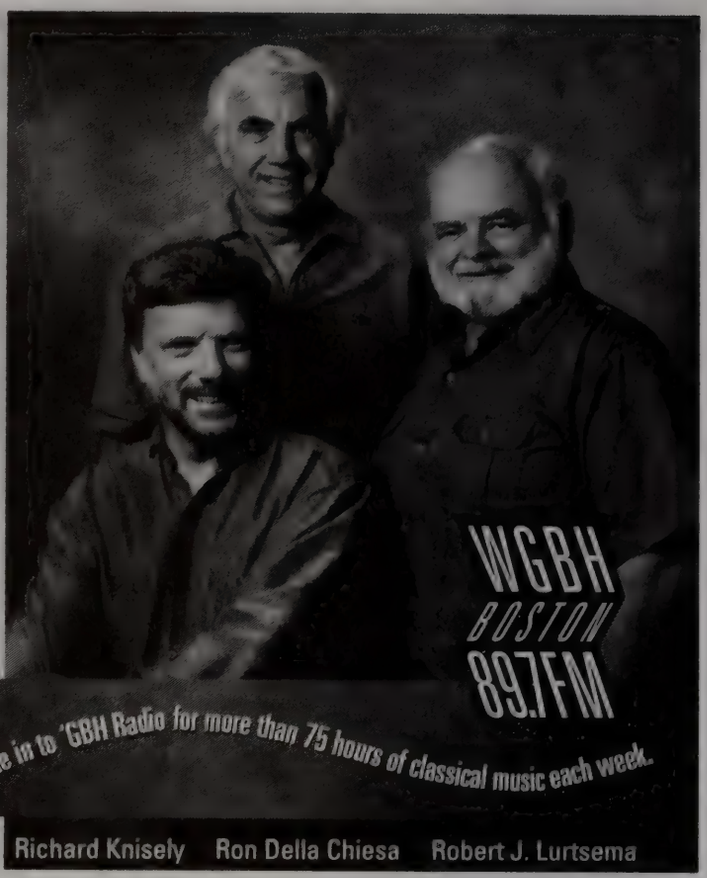
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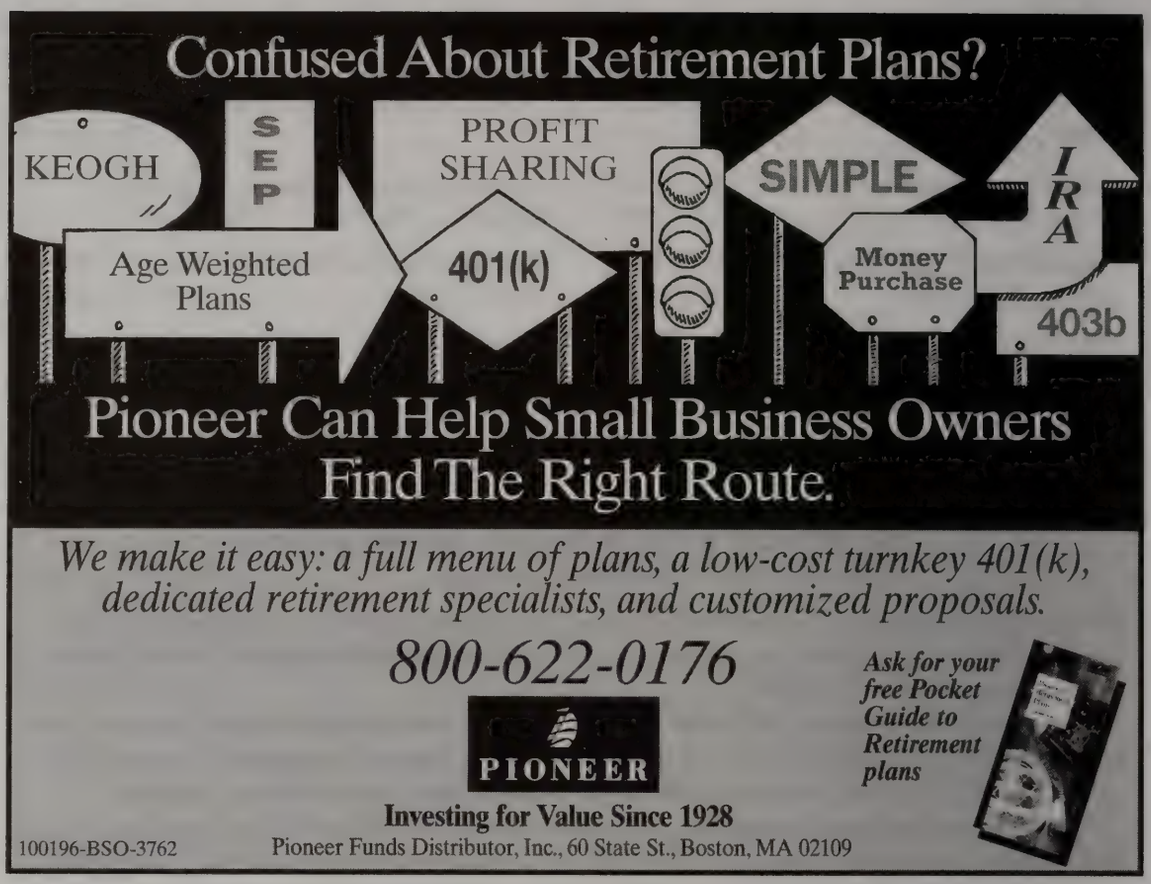
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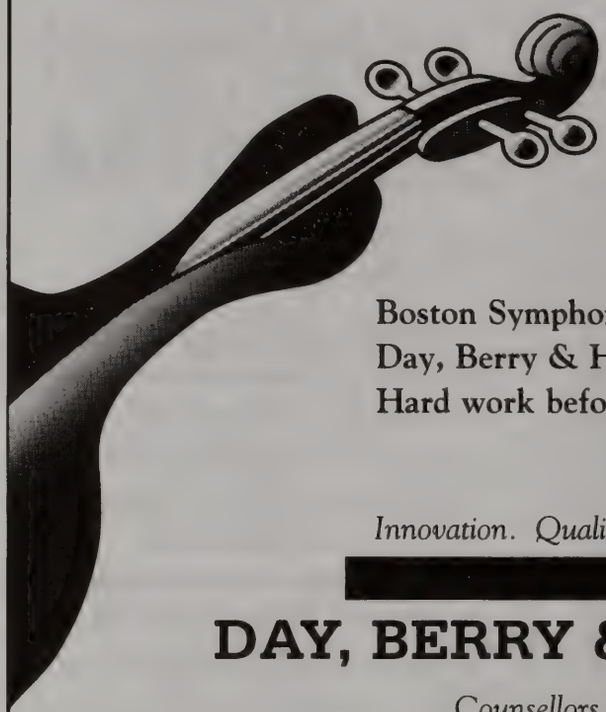
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NEXT PROGRAM. . .

Friday, December 13, at 8

SEIJI OZAWA conducting

TCHAIKOVSKY — *The Nutcracker,* Opus 71

Overture
Act I, First Tableau
- The Christmas Tree
- March
- Petit Galop of the Children and Arrival of the Guests
- Dance Scene and Arrival of Drosselmeyer
- Scene and Grandfather Dance
- The Magic Spell Begins
- The Battle Between the Nutcracker and the Mouse King

Act I, Second Tableau
- The Pine Forest in Winter
- Waltz of the Snowflakes

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Act II
- The Kingdom of Sweets
- Clara and the Prince
- Divertissement
 - Chocolate (Spanish Dance)
 - Coffee (Arabian Dance)
 - Tea (Chinese Dance)
 - Trepak
 - Dance of the Mirlitons
 - The Old Woman Who Lived in a Shoe and her Children
- Waltz of the Flowers
- Pas de deux
 - Dance of the Prince and the Sugar-Plum Fairy
 - Variation I: Tarantella
 - Variation II: Dance of the Sugar Plum Fairy
 - Coda
- Final Waltz and Apotheosis

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Thursday, January 2, at 8
Friday, January 3, at 1:30
Saturday, January 4, at 8

EDO DE WAART conducting

SCHULLER — *Of Reminiscences and Reflections*

MOZART — Piano Concerto No. 17 in G, K.453

Allegro
Andante
Allegretto – Presto

GARRICK OHLSSON

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98

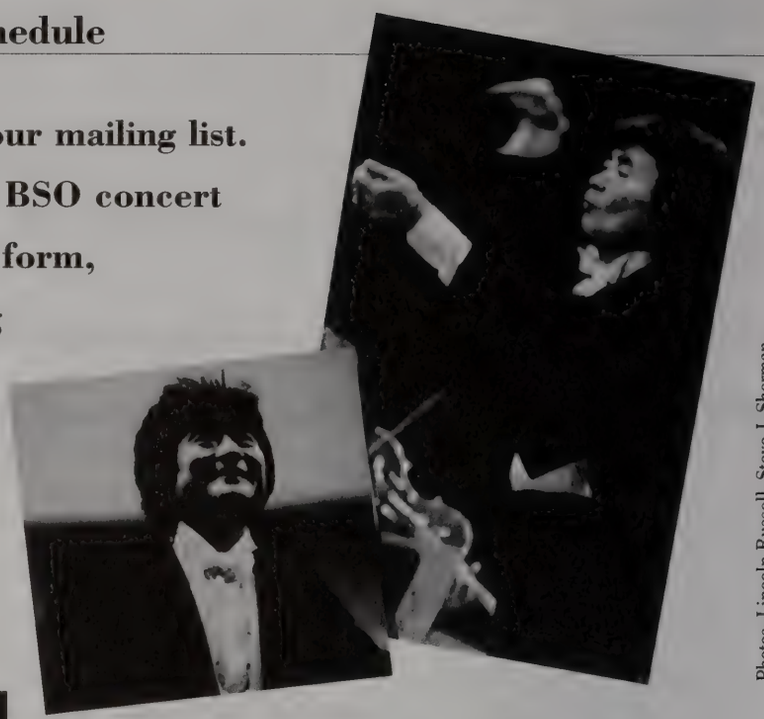
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Gunther Schuller has long been one of Boston's—and America's—most prodigious men of music: composer, conductor, teacher, writer, and record producer. But it is as composer that he was signally honored when *Of Reminiscences and Reflections* won the Pulitzer Prize in 1994. Receiving its first BSO performance this week, *Of Reminiscences and Reflections* is a tribute to the composer's late wife, filled with memories of and references to musical experiences they shared together over many years. Then Garrick Ohlsson joins guest conductor Edo de Waart for one of the marvels of Mozart's music—the Piano Concerto No. 17 in G, K.453, which has become the most popular of the six piano concertos Mozart wrote in the single year 1784. To conclude the program we have the symphony that is arguably Brahms's greatest, his Symphony No. 4 in E minor, which stands at the peak of romantic symphonies even as it summarizes many musical ideas and techniques from centuries past.

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Photos–Lincoln Russell, Steve J. Sherman



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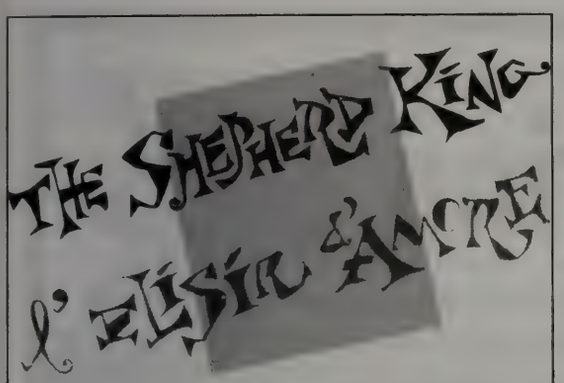
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Thursday 'B'—January 2, 8-10
Friday 'A'—January 3, 1:30-3:30
Saturday 'B'—January 4, 8-10

EDO DE WAART conducting
GARRICK OHLSSON, piano

SCHULLER	*Of Reminiscences and Reflections*
MOZART	Piano Concerto No. 17 in G, K.453
BRAHMS	Symphony No. 4

Thursday 'C'—January 9, 8-10
Friday Evening—January 10, 8-10
Saturday 'A'—January 11, 8-10

FRANZ WELSER-MÖST conducting
CHRISTIAN TETZLAFF, violin

HAYDN	Symphony No. 26, *Lamentatione*
LIGETI	Violin Concerto
SCHUBERT	Symphony No. 4, *Tragic*

Thursday 'A'—January 16, 8-9:55
Friday 'B'—January 17, 1:30-3:25
Saturday 'A'—January 18, 8-9:55

RICHARD WESTERFIELD conducting
JOSEF SUK, violin

ROSSINI	Overture to *L'italiana in Algeri*
MOZART	Violin Concerto No. 3 in G, K.216
SHOSTAKOVICH	Symphony No. 15

Programs and artists subject to change.

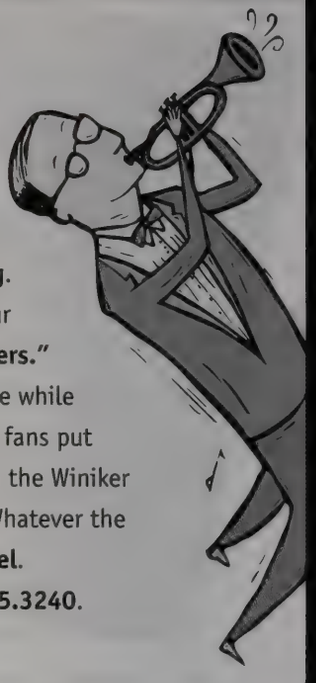
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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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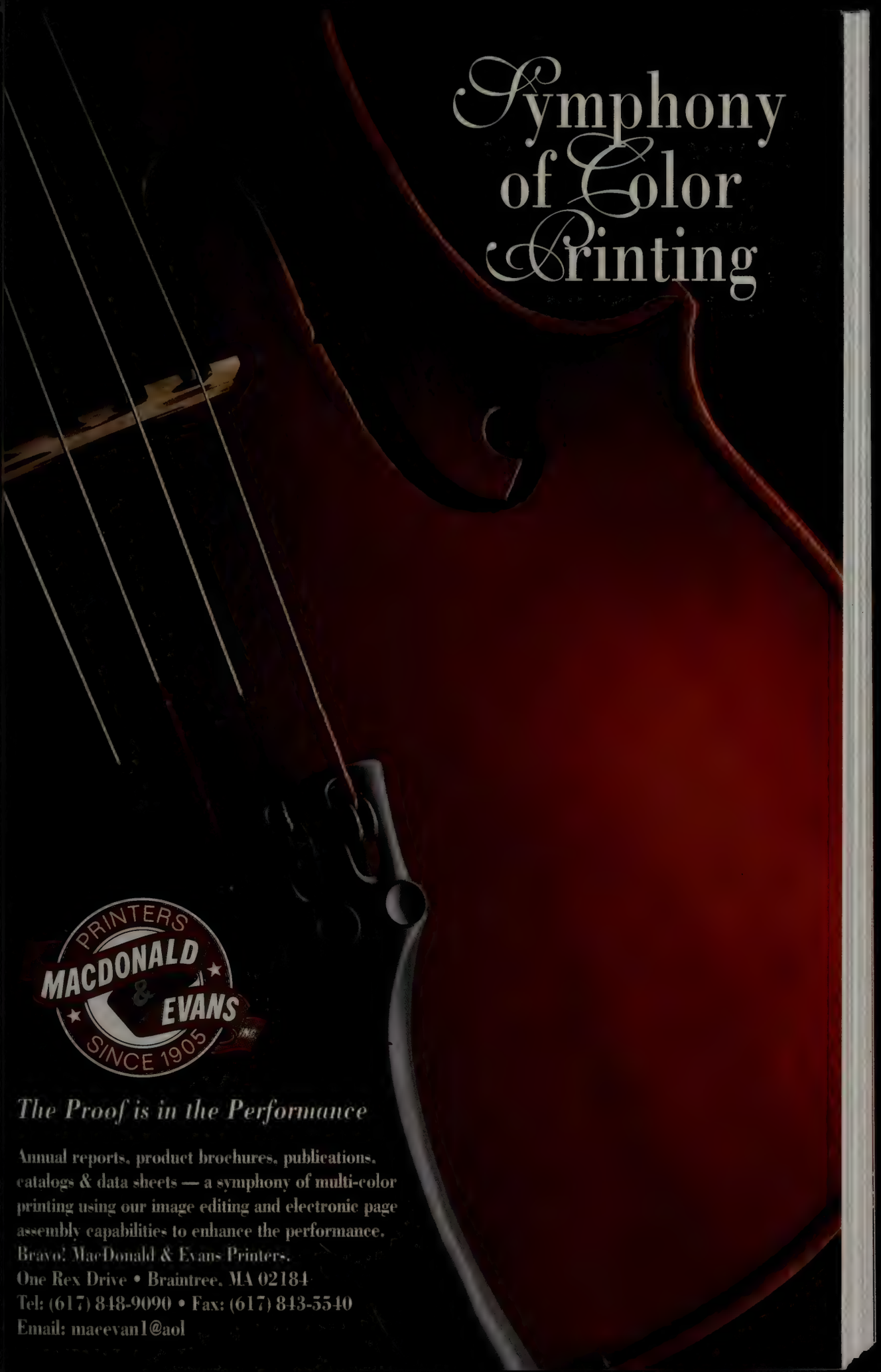
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

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One Hundred and Sixteenth Season, 1996-97

SUPPER CONCERT IV

Thursday, December 5, at 6
Tuesday, December 10, at 6

TAMARA SMIRNOVA, violin
JEROME PATTERSON, cello
TATIANA YAMPOLSKY, piano

TCHAIKOVSKY — Piano Trio in A minor, Opus 50

Pezzo elegiaco: Moderato assai—Allegro giusto
A. Tema con variazioni: Andante con moto
- Var. I: L'istesso tempo
- Var. II: Più mosso
- Var. III: Allegro moderato
- Var. IV: L'istesso tempo
- Var. V: L'istesso tempo
- Var. VI: Tempo di Valse
- Var. VII: Allegro moderato
- Var. VIII: Fuga. Allegro moderato
- Var. IX: Andante flebile ma non tanto
- Var. X: Tempo di Mazurka
- Var. XI: Moderato

B. Variazione finale e Coda: Allegro risoluto e con fuoco—Andante con moto—Lugubre

Baldwin piano
Please exit to your left for supper following the concert.

Pyotr Ilyich Tchaikovsky
Piano Trio in A minor, Opus 50

Tchaikovsky did not care much for the combination of piano with stringed instruments in chamber music. He said as much in a letter to his patroness, Nadezhda von Meck, in October of 1880, after she requested that he compose a piano trio for her. (Her "house pianist" at the time was none other than the young Claude Debussy.) Yet in December 1881 he began to compose a work in the very medium he had spurned so recently. Although Tchaikovsky assured Mme. von Meck that he was undertaking the work partly to please her and partly to overcome the technical difficulties involved in combining the linear, lyrical qualities of violin and cello with the weight and percussive character of the piano, there is little doubt that the piece was actually inspired by the death of his friend and associate Nikolai Rubinstein. Although Tchaikovsky and Rubinstein had been estranged for a time (following the latter's harsh attack on Tchaikovsky's First Piano Concerto when the composer played it through for him in order to get his advice regarding the solo part), Rubinstein had been responsible for conducting many of the premieres of Tchaikovsky's work, and the composer always sought his opinion regarding recent works.

The score is filled with reminiscences of its commemorative character. The dedication is "to the memory of a great artist"; the first movement is explicitly marked *Pezzo elegiaco* ("Elegiac piece"), and the sadly lyrical first theme returns at the end of the second movement in a coda that suggests a heroic funeral march dying away into nothingness (the last performance instruction in the piece is "lugubrious").

The long first movement is a sprawling, loosely constructed sonata form. The piano part predominates so greatly as to suggest a concerto in which the orchestra has been reduced to two stringed instruments; but, then, Rubinstein was a great pianist, so perhaps the emphasis is fitting. The recapitulation is one of the very rare cases in music in which the opening theme is brought back at a slower tempo than it had at the opening. The marking is *Adagio con duolo e ben sostenuto* ("Slowly, with grief, and well sustained")—yet another reminder of the work's character as an act of mourning.

The variations of the second movement are based on a folk melody first presented in the piano alone. The nineteenth-century Russian critic Nikolai Kashkin wrote that Tchaikovsky used this tune in recollection of a spring day when Rubinstein had sent for wine and sweets for a group of local peasants, who then entertained him and his friends with songs and dances. The variations are supposed to reflect incidents in Rubinstein's life, but they make a splendid collection of musical moments without even considering a possible program. The scoring is varied and fascinating, most of all perhaps in the fifth variation, where the strings hold the tonic note in an extended drone, while the piano, playing lightly in the upper registers, suggests a music box. Owing particularly to the unusual length and structure of the second movement, Tchaikovsky marked two optional cuts in the printed score: the entire eighth variation (a fugue) and a large chunk of the finale. The present performances will include the fugal variation but make the cut to the finale.

—Notes by Steven Ledbetter

Born in 1958 in Siberia, **Tamara Smirnova** is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

Born in New York City, cellist **Jerome Patterson** studied at the Juilliard School of Music and at Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. In 1963 he was a Fellow at the Tanglewood Music Center, where he was awarded the Piatigorsky Prize. Before joining the Boston Symphony Orchestra in 1967, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico. In addition to his activities at Symphony Hall, he has performed locally with the Brockton Symphony, the Worcester Symphony under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.

A Russian pianist of Armenian origin, **Tatiana Yampolsky** began her musical studies at the age of five and made her debut when she was twelve, at the Large Hall of the Moscow Conservatory. Ms. Yampolsky graduated with honors from the Moscow Conservatory, where she studied with the prominent Soviet pianists Yakov Flier and Dmitry Bashkirov, and received her degree in both concert performance and piano teaching. Ms. Yampolsky performed in concerts throughout the Soviet Union, playing in recitals, with orchestra, and for Moscow Broadcasting. Since emigrating to the United States she has performed in many recitals and concerts; she has also appeared as soloist with a number of orchestras, including the Boston Pops Orchestra and the Atlantic Symphony of Canada, and been pianist with the Boston Symphony Orchestra. In addition to her concert career, Tatiana Yampolsky teaches advanced students referred to her by the Harvard University Music Department. A resident of Newton, she is a faculty member at the Longy School of Music in Cambridge.

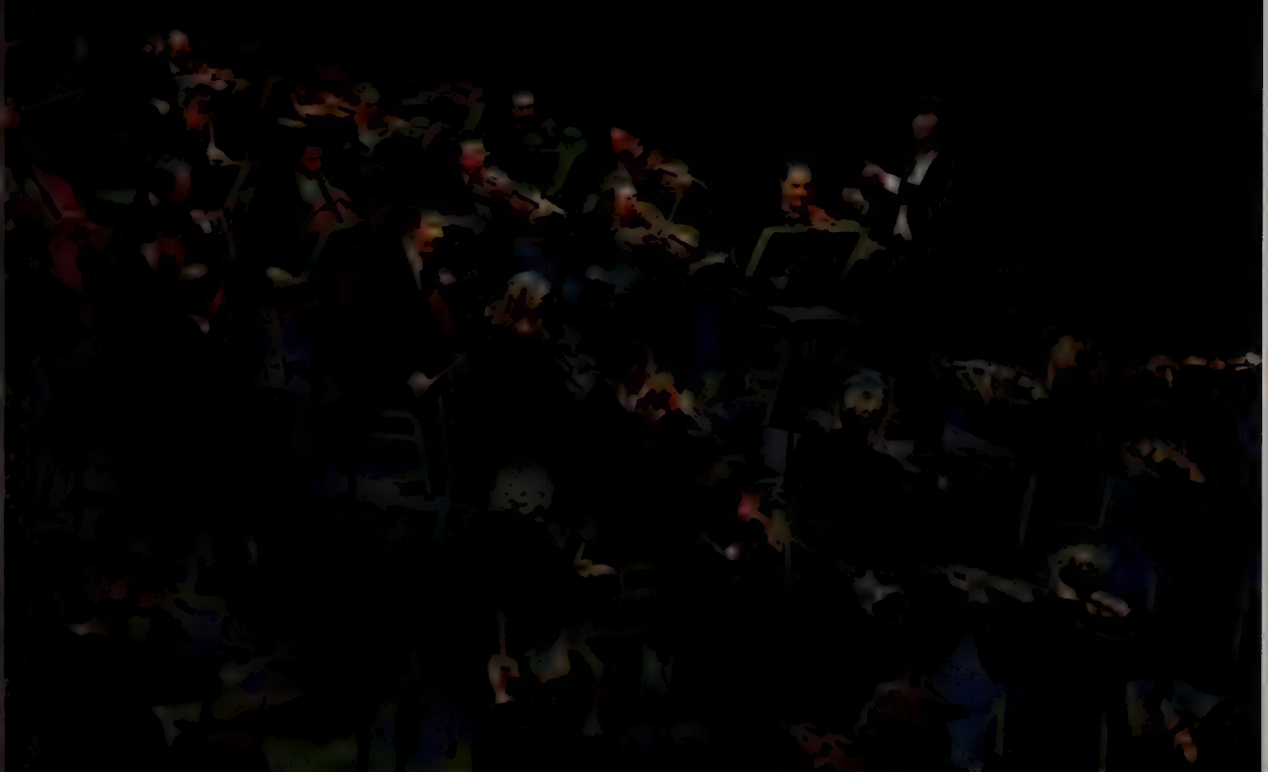
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From the BSO Archives: Women, Music, and the Boston Symphony Orchestra



BSO Archives

The exhibit on display in the Huntington Avenue corridor of the Cohen Wing explores the lives and careers of pioneering women musicians—instrumental and vocal soloists, conductors, and orchestra members—who played in, conducted, or performed with the BSO in the years before 1960. The story of women's struggles against traditional gender barriers in the American classical music community is illustrated by photographs, letters, clippings, concert programs, and other historical materials preserved in the BSO Archives. Pictured here with her husband Georg Henschel, the BSO's first music director (1881-1884), is soprano Lillian Bailey Henschel, who appeared as a guest soloist with the Boston Symphony more than a hundred times between 1881 and 1898.

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BSO

New "Supper Talks" Series To Begin in January

Beginning in January, the BSO is pleased to introduce a new series of "Supper Talks" that focus specifically on the evening's BSO program. These pre-concert talks will be given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who for many years have given the very popular talks preceding BSO Open Rehearsals and selected Friday-afternoon concerts. Beginning with a buffet-style supper, "Supper Talks" offer insights into the evening's Boston Symphony program, including taped musical examples to enhance your appreciation of the music under discussion. Upcoming "Supper Talks" will focus on music of Berlioz (Tuesday, January 28), Mozart and Bruckner (Thursday, January 30), American composers Gould, Copland, Schuman, and Gershwin (Tuesday, February 11), and Haydn and Shostakovich (Saturday, February 15). Doors open at 5:30 p.m. for à la carte cocktails and conversation. Supper is served at 6:15 p.m. in Higginson Hall in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets, priced at $24 per person, are available at the Symphony Hall Box Office or through SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by telephone.

"Tattoo" T-shirt Featured at Symphony Shop

For young music lovers, the Symphony Shop is offering a new Boston Symphony Youth and Family Concerts T-shirt with an all-over design called "Tattoo." The illustrations that make up the design are by noted author/illustrator Jan Brett and were inspired by fifteen musical works, among them Copland's *Rodeo*, Grieg's *Peer Gynt*, Holst's *The Planets*, Prokofiev's *Peter and the Wolf*, Respighi's *Pines of Rome*, Schubert's *Trout* Quintet, Stravinsky's *Firebird*, and Verdi's *Aida*. The illustration covering one shoulder features a Beethoven banner, and the other depicts *The Stars and Stripes Forever!* The design is printed in blue on a natural color, 100% cotton, short-sleeved T-shirt. Priced at $16, the shirt is available in youth sizes small, medium, and large, and, for older kids or an oversized look, adult small. Also available at the Shop are coordinating removable tattoos, priced at $1 each and offered in two styles: the Beethoven banner and the Wolf from *Peter and the Wolf*. The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue. A selection of Shop merchandise including the "Tattoo" T-shirt is available during concert hours outside the Cabot-Cahners Room.

With more than ten million copies of her books in print, Jan Brett is one of the country's foremost author/illustrators of children's books. An alumna of Boston's Museum of Fine Arts School, she is also the wife of BSO double bass player Joseph Hearne. One of Ms. Brett's seasonal illustrations served as the cover of last year's Holiday Pops program book, a tradition that will continue with this year's book.

Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season continue with an exhibition of scissorcuts by the Guild of American Paper Cutters on display through December 17. Now an international organization, the guild has members from Europe, Canada, the United States, and Mexico. Scissorcuts originated in China, with shadow theater figures created from leather and paper cut out with knives. The art came to Europe from China, through India, Java, and Persia, in the seventeenth century, when white, black, and colored papers were cut with knives or very fine scissors. Few art forms require so little in the way of material or tools yet allow the artist to create works of such beauty and complexity. This show

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will be followed by an exhibition, assembled by Joseph Gropper of the Gropper Art Gallery, of watercolors by Katharine Gericke, daughter of the BSO's second music director Wilhelm Gericke. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

BSO Members in Concert

Harry Ellis Dickson and the Boston Classical Orchestral usher in the New Year with a "Sparkling Soiree with Strings and Harp" on Friday, January 3, at 8 p.m. and Sunday, January 5, at 3 p.m. at Faneuil Hall at Quincy Market. The young Taiwanese harpist Yu-Hsin Huang is featured in Ravel's Introduction and Allegro as part of a program also including Mozart's *Eine kleine Nachtmusik* and Tchaikovsky's Serenade for Strings. Single tickets are $18, $25, and $31 ($2 discount for seniors, $5 discount for students). For tickets call (617) 423-3883.

New SymphonyPass Program

The Boston Symphony Orchestra's new SymphonyPass offers a flexible and affordable way to attend BSO subscription concerts. There are two options: "SymphonyPass 4" for $170 (corresponding to the second-lowest single ticket price of $30-31) and "SymphonyPass 5" for $135 (corresponding to the lowest single ticket price of $23-24), each including seat locations in the orchestra, first balcony, and second balcony. Each SymphonyPass includes six coupons, which may be redeemed, subject to ticket availability, either in person at the Box Office, or by reserving tickets at least two weeks in advance through SymphonyCharge at (617) 266-1200 and mailing in the coupons. There is a limit of one ticket per coupon, but no limit to the number of coupons that may be redeemed per concert. Please note that purchasing a SymphonyPass does not guarantee seat availability, and that SymphonyPass holders are not entitled to subscriber benefits. "SymphonyPass 5" holders may only redeem their coupons for the lowest price category. In the event a concert has only lowest-priced tickets remaining, "SymphonyPass 4" holders will be issued tickets at that price level, with the difference credited as a contribution to the BSO. For further information, or to order a SymphonyPass, please call (617) 266-7575.

In Case of Snow...

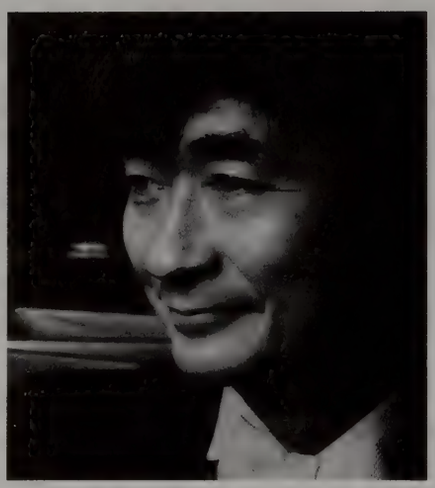
To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA • 1896-1996 •
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The Boston Symphony Orchestra extends congratulations to the Boston Musicians' Association, Local 9-535, on the occasion of its 100th anniversary.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians, and a current series of commissions represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour in February 1996.
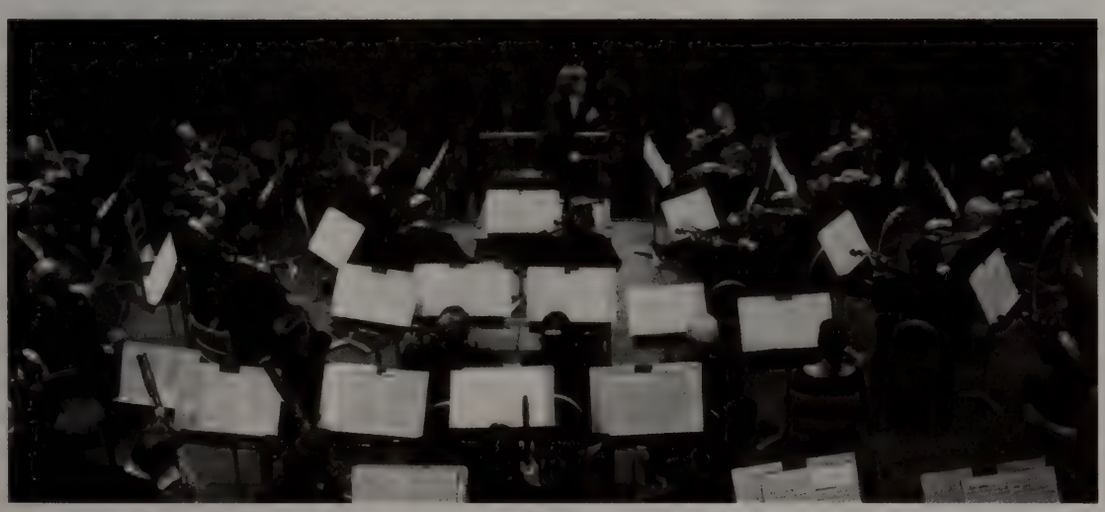
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first profes-

sional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. EMI has recently issued "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

*Jerome Rosen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
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*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
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Overture
Act I, First Tableau
The Christmas Tree
March
Petit Galop of the Children and
Arrival of the Guests
Dance Scene and Arrival of Drosselmeyer
Scene and Grandfather Dance
The Magic Spell Begins
The Battle Between the Nutcracker
and the Mouse King
Act I, Second Tableau
The Pine Forest in Winter
Waltz of the Snowflakes
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Act II

The Kingdom of Sweets

Clara and the Prince

Divertissement

Chocolate (Spanish Dance)

Coffee (Arabian Dance)

Tea (Chinese Dance)

Trepak

Dance of the Mirlitons

The Old Woman Who Lived in a Shoe and her Children

Waltz of the Flowers

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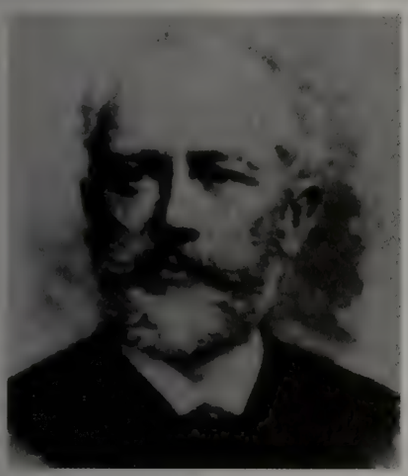
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Pyotr Ilyich Tchaikovsky
The Nutcracker, Opus 71



Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka Province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed the ballet Shchelkunchik *(*The Nutcracker*) between February 1891 and April 4, 1892, to a scenario by Marius Petipa after Alexandre Dumas's version of E.T.A. Hoffmann's story "The Nutcracker and the Mouse King." The first performance was given on December 18, 1892, at the Mariinsky Theater in St. Petersburg, with choreography by Lev Ivanov, concluding a double bill that opened with Tchaikovsky's short opera "Yolanta." Although various conductors have led performances here of the familiar* Nutcracker *Suite, Seiji Ozawa led the only previous Boston Symphony performances of the complete ballet in December 1990, at which time the work was also recorded for Deutsche Grammophon. Carl St. Clair (replacing an ailing Gennady Rozhdestvensky) conducted a performance of the entire second act at Tanglewood on August 15, 1986. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, tambourine, glockenspiel, castanets, triangle, celesta, two harps, and strings.*

Tchaikovsky's works are among the imperishable classics of the ballet repertory. His music is loved in the theater by balletomanes and in the concert hall by people who have never been to a ballet in their lives. In his own lifetime, though, Tchaikovsky's success as a ballet composer was distinctly limited, though—fortunately—this did not dissuade him from trying again.

At the time Tchaikovsky began writing for the dance, the term "ballet music" was often used in a pejorative sense—with good reason. Most composers officially connected to ballet companies were virtually required by their position to be musical non-entities, churning out yards of tinkly, rhythmic, square, undistinguished stuff for the dancing masters to decorate with movement. The fact that every dancer has two feet meant, almost inevitably, that every musical phrase was heard twice, once while the dancer did a step starting on the right foot, then again while she (only the ballerinas really counted!) repeated it on the left. Composers who attempted to do something more substantial in their ballet scores—like Delibes in *Sylvia*—were criticized for being "too symphonic."

Tchaikovsky loved the ballet music of Delibes and found it a strong encouragement to his own ballets, in which he created a full-scale dance-drama in music that combined solos, ensembles, dramatic (danced) narrative, and set pieces such as characteristic dances into a cohesive structure. As a result, every one of his major ballets—*Swan Lake* (1875-76), *Sleeping Beauty* (1888-89), and *The Nutcracker* (1891-92)—was either an outright failure or, at best, a limited success in its first production. Today, all of these ballets have long since become the core of the ballet repertory, though Tchaikovsky did not live to see even the beginnings of their worldwide success.

Tchaikovsky himself regarded *The Nutcracker* as less significant than his two earlier ballets, largely because the scenario that had been foisted on him lacked the kind of consistent dramatic story line that he preferred. The basic plot came from a story entitled "Nutcracker and Mouse King" by E.T.A. Hoffmann, whose sometimes macabre tales could be expected to provide exactly the proper grist for Tchaikovsky's mill. But

in the scenario proposed by the choreographer Petipa, the plot was drastically simplified. It was based not on Hoffmann, but on a French adaptation by Alexander Dumas *père*, one that had already removed many of the grotesque and erotic elements of the story. The scenario further reduced Hoffmann's plot by removing an episode that would provide dramatic justification for the battle in Act I, and it confined the real plot (and the "symphonic" music that goes along with it) to Act I. From the theatrical point of view, Act II is utterly anti-climactic, though it is just the opposite in a concert performance, where the attention is on the music alone.

Tchaikovsky protested this evisceration of Hoffmann's plot, but to no avail. He had a contract to fulfill, and he set to work, with little enthusiasm. Eventually, though, he warmed to the project. Just as he was getting underway with the music, he received an invitation to come to the United States to conduct his music at the opening concert of the newly built Carnegie Hall. In March 1891 he began a tour through Germany and France, during which he continued work on the ballet. Just before his embarkation at Le Havre for New York, he asked if the premiere might not be put off until the following season, 1892-93. The news that the management of the theater was willing to accept this request no doubt lightened his mind during the American visit in April 1891.



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Tchaikovsky was amazed to discover how famous he had become in far-off America. He conducted in New York, Philadelphia, and Baltimore, visited the nation's capital and Niagara Falls. He expressed his delight at "the frankness, sincerity, and generosity of this country," but remained homesick. As soon as his contractual concerts ended, he returned to Russia in May and continued sketching *The Nutcracker* through a bout of depression that caused him to write to his nephew, Vladimir Davidov:

> No, the old man [he was fifty-one years old] is breaking up. Not only does his hair drop out, or turn white as snow; not only does he lose his teeth, which refuse to do their services; not only do his eyes weaken and tire easily; not only do his feet walk badly or drag themselves along, but he loses bit by bit the capacity to do anything at all. The ballet is infinitely worse than *Sleeping Beauty*, that much is certain; let's see how the opera [*Yolanta*, which was to be part of a double bill with *Nutcracker*] will turn out.

The premiere had been delayed at Tchaikovsky's request, so he finished the score in plenty of time and even managed to extract several numbers from the ballet as a suite, which he conducted at a concert of the Russian Musical Society nine months before the first performance of the entire ballet. The suite was hailed at once, and five of its eight numbers were encored. The ballet, however, was not a notable success. In place of the expected corps of professional dancers, the audience saw during much of the performance a group of young children. The principal character of the story, Clara, was played by a girl not yet in her teens rather than a famous ballerina; as a result her dances were far less elaborate than the audience might have wanted. And the principal role for an adult ballerina—that of the Sugar Plum Fairy—was played by a visiting German dancer of considerable heft and no great charm.

The plot, as Tchaikovsky and his collaborators worked it out, runs as follows. The first act, set in a German home on Christmas Eve, is a charming fantasy of a Christmas present—a toy nutcracker—that comes to life and, in the middle of the night when the house is asleep, leads the other toys in battle against the Mouse King and his army. When Clara, the girl to whom the Nutcracker has been given, saves the Nutcracker's life in the climactic battle by throwing her slipper at the Mouse King and killing him,



Marius Petipa, who created the scenario for "The Nutcracker"



Lev Ivanov, who choreographed "The Nutcracker"

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the grotesque Nutcracker turns into a handsome prince and takes Clara on a journey to his magical kingdom, Confiturenbourg (or, as we might call it in this country, the Big Rock Candy Mountain). The entire second act is devoted to divertissements, dances introducing the inhabitants of this land. There is no further plot, though some modern productions attempt to create further story lines. Everyone can simply sit back and enjoy the dancing and the music. However upsetting this may be to someone interested in drama, it is a sheer delight musically, for Tchaikovsky's gift in the composition of colorful characteristic dances for such scenes remains unsurpassed. Indeed, it is precisely these dances that quickly became the most popular part of the score in the form of a concert suite that had its first performance even before the ballet from which it is drawn.

Though Petipa had created the scenario and planned to choreograph the ballet, he became ill (he was then in his seventies) and had to withdraw; the task fell to his assistant Lev Ivanov, who had already distinguished himself in the two lakeside scenes (acts II and IV) of *Swan Lake*. The mounting was lavish in the extreme both for *The Nutcracker* and the short opera *Yolanta* that was premiered at the head of the evening's program. Tchaikovsky wrote to his brother Anatoly, "The staging of both [opera and ballet] was splendid, but that of the ballet even too splendid—one's eyes grew tired of this luxuriance." The critics were divided. The *St. Petersburg Gazette* declared, "A more tedious work was never seen." But the *St. Petersburg News-Sheet* proclaimed, "Concerning the music...it is hard to say which number is best, for everything from beginning to end is beautiful, melodious, original and individual."

It is useful to remember that Tchaikovsky planned the evening to be in two parts consisting of a serious opera and the diverting ballet. He took pains to provide as much contrast as possible between them. The opera score is striking in its complete omission of the stringed instruments. The ballet uses the entire orchestral ensemble, but in a wonderfully imaginative and fresh way. *Nutcracker* has its own characteristic sound—indeed, several types of sonority are used for different dramatic purposes.

We know that Tchaikovsky was alert to the possibility of new orchestral colors when working on this score. While passing through Paris en route to America he had heard



Dancers in costume for "The Nutcracker"

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a new instrument, "something between a small piano and a glockenspiel with a divinely marvellous sound," he wrote to his publisher Jurgenson. He asked the publisher to order one of these for him. "...I would prefer it to be shown to nobody, for I am afraid that Rimsky-Korsakov and Glazunov will get wind of it and use its unusual effects sooner than me." Jurgenson complied, and Tchaikovsky used the new "celesta" (so called because its maker thought it had a "heavenly" sound) to characterize the Sugar-Plum Fairy, a connection that has stuck ever since.

The same year, during his travels, Tchaikovsky had run across a flutist named Khimichenko, who had been a harmony student of his. During their reminiscing, Khimichenko had demonstrated for the composer a flute technique called "*frulato*," or "fluttertongue," a way of trilling on the chromatic scale across the instrument's entire range. Some time later, Tchaikovsky wrote to the flutist, reminding him of the effect "which I very much liked," asking Khimichenko to remind him of what it was called and exactly how to produce and notate it. "In general, enlighten me about this delightful effect, and write me several musical examples of it." At the opening of No. 11, the second item in Act II of the ballet, he introduced the effect of three flutes playing in chords using the new technique, producing silvery cascades of sound as Clara and the Prince appear.

These new effects are connected with the magical world of the second act. But Tchaikovsky also created two special sound-worlds for the first act. In dealing with the happy scenes of childhood and the family Christmas, he dispensed with the orchestra's heavy guns (the Overture, for example, has no trumpets, trombones, or tuba, no cellos and basses, and only the triangle from the percussion family). This gives the effect of a miniature orchestra, an ensemble of toys. By contrast, the appearance of the mysterious Councillor Drosselmeyer, who gives the Nutcracker (and other gifts) to the children, is marked instantly by an assertive figure in the violas, accompanied by trombones—

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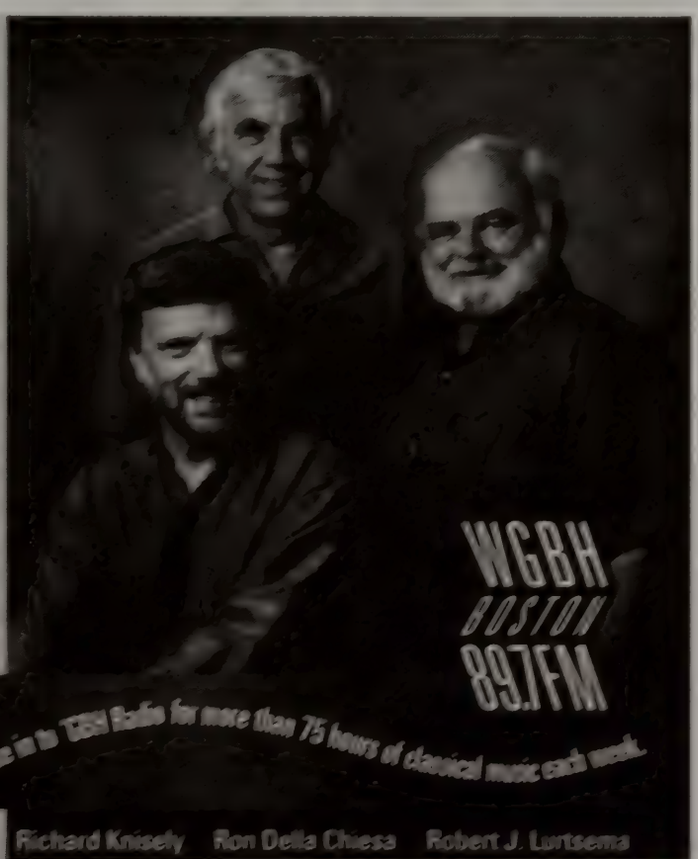
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darker, stranger sonorities. These gradually predominate, growing darker and more fantastic throughout the act, as the phantasmagorical world of the Nutcracker and the Mouse King makes itself evident to Clara.

The miniature **Overture** is heard before the curtain rises.

Act I. The ballet opens in a comfortable bourgeois German home; the master of the house is President of the Town Council. He and his wife have two children, Clara and Fritz.

First Tableau. No. 1, Scene. The President and his wife are finishing the decoration of **The Christmas Tree**. The clock strikes nine; everything is ready, and it is time to call the children. The doors are opened, and the children rush in (6/8, Allegro vivace) and suddenly stop, amazed by the brilliance of the scene.

No. 2, **March**. Papa suggests that the children have a parade. They don paper hats and march around the room.

No. 3, **Petit Galop of the Children and Arrival of the Guests**. The children do a lively dance; then their relatives arrive dressed in fantastic costumes and perform a stately polonaise. The children's dance resumes (quoting a French nursery song).

No. 4, **Dance Scene and Arrival of Drosselmeyer**. Suddenly everything stops as the door opens and Councillor Drosselmeyer arrives. The great clock strikes at his appearance, and the frightened children run to their parents for protection, but are reassured upon seeing that he brings gifts. He distributes the presents, but for the children he brings only a large cabbage for Clara and a large pie for Fritz. Everyone is astonished at this. Smiling, Drosselmeyer orders these gifts to be placed in front of him. He presses a secret catch; a large doll emerges from the cabbage, and a soldier from the pie. He starts the mechanism that sets the two toys dancing, first in a waltz, then in a lively Presto.

No. 5, **Scene and Grandfather Dance**. The children are sent to bed and told to leave their new toys behind. They are unhappy at this. To console them, Drosselmeyer takes another gift—a large, grotesque nutcracker in the shape of a little man—out of his pocket. He gives it first to Clara, who is enchanted with it. Fritz naturally wants to share the gift, and the parents insist that Clara let him use it. But Fritz breaks the figure attempting to crack two nuts at once. He tosses the broken toy aside and begins another march around the room, but Clara gathers up the pieces in a gentle lullaby occasionally interrupted by Fritz's noisy activities. The father invites everyone to dance the Grandfather Dance, an old German tune traditionally played at the end of a party.

No. 6, **Scene (The Magic Spell Begins)**. The guests thank their host and depart. The children are sent to bed. The lights are turned out and the stage is empty. Moonlight is shining through the window. Clara returns in her nightgown to bid her favorite Nutcracker good night. She is a little frightened; the Nutcracker's bed seems to emit a fantastic light. Midnight sounds. Clara looks at the clock, carved in the figure of a screech-owl, and it seems to take on features of Drosselmeyer. She wants to run, but lacks the strength. Mice begin to scurry out on all sides. The frightened Clara takes refuge in a chair. Suddenly the Christmas tree (accompanied by a great orchestral crescendo) grows to gigantic size—or rather, Clara seems to shrink, and the toys are now her size.

No. 7, **Scene (The Battle Between the Nutcracker and the Mouse King)**. Gingerbread men appear as soldiers to battle the mice. The mice triumph, and begin to devour the gingerbread men. The Nutcracker jumps into the fray. Suddenly the Mouse King appears; his army hails him. There is a second battle. Just as the Mouse King is on the verge of defeating the Nutcracker, Clara saves him by throwing her slip-



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per at his opponent and killing him. The mice disperse and the Nutcracker suddenly turns into a gallant Prince, who invites Clara to visit his kingdom.

Second Tableau. No. 8, **Scene. A pine forest in winter**. Gnomes place torches by the Christmas tree.

No. 9, **Waltz of the Snowflakes**. Clara and the Prince are met by the King and Queen of the Snowflakes, who dance an extended, swirling waltz to end the act.

The curtain rises on **Act II** to show the palace of **The Kingdom of Sweets** (No. 10, Scene, Andante). A lulling 6/8 theme decorated by swirling harps and later by flute and clarinet scales hints at the elegance of the palace. Soon the Sugar-Plum Fairy appears to welcome the travelers to the delights of her kingdom. (Here Tchaikovsky introduces his celesta.) The audience was surely enchanted when the Sugar-Plum Fairy appeared with her suite, accompanied by the shimmering sound of celesta, two harps, and the upper strings in harmonics. This music is unthinkable today without the sound of the celesta, but when Tchaikovsky published the score, he allowed the optional substitution of piano, since the newly developed instrument might not be available in some theaters, and he added the admonition, "The artist who performs this part must be a good pianist."

No. 11 (Scene, Andante con moto) depicts the reception of the travelers. **Clara and the Prince** appear, to be welcomed by the Fairy, who is the prince's sister. Celesta and harp combine with fluttertongued flutes (another new technique; Tchaikovsky added a footnote to the score to explain how the flutists were to produce the effect) and a sinuous clarinet. In a faster tempo (Moderato), twelve pages lead Clara and the Prince forward to tell their tale. In an Allegro agitato (developed from themes first heard in Act I), the Prince mimes the story of his fight with the Mouse King and reveals how Clara saved his life. In stately grandeur the court hails Clara for her bravery (full orchestra); at a sign from the Fairy (oboes and clarinets, then horns and trombones added) a festive table is prepared, and the guests are entertained with a divertissement.

No. 12, the **Divertissement**, is built up of a series of short and very diverse characteristic dances representing particular goodies from the Kingdom of Sweets or episodes



Dancers representing snowflakes in "The Nutcracker"

from familiar fairy tales. Petipa's scenario not only described the character of each dance, but also its length and meter. Tchaikovsky followed his prescriptions quite closely, finding the discipline a stimulation to his powers of invention, which he feared were on the wane.

First comes No. 12a, "Chocolate," a Spanish dance featuring a difficult trumpet solo and the sound of castanets. For No. 12b, "Coffee," an Arabian dance, Tchaikovsky borrowed a Georgian folk lullaby from a collection of Ippolitov-Ivanov and arranged it in a brilliantly simple but evocative way, with a drone ostinato in violas and cellos and just a hint of tambourine. "Tea" is represented by a Chinese dance (No. 12c) with brilliantly skirling flute and piccolo over staccato bassoons and plucked strings. It is cut short suddenly, making way for the vigorous Russian dance, "Trepak" (No. 12d), based on a traditional Russian melodic formula (the same figure appears in the finale of Tchaikovsky's Violin Concerto) that grows in energy and drive to its Prestissimo conclusion. No. 12e, the "Dance of the Mirlitons" (reed pipes), is gently pastoral rather than the "Tempo di polacca" that Petipa requested; the emphasis on woodwinds (especially flutes) in the outer sections is balanced by the brass interlude in the middle. "The Old Woman Who Lived in a Shoe and her Children" (No. 12f) is derived from a traditional

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French fairy tale, and Tchaikovsky quotes old French tunes probably learned from his much-loved French governess and later found in a collection of French children's songs in the composer's library. The tune heard at the outset (oboes, clarinets, and bassoons) is "*Que t'as de belles filles, Giroflé, girofla!*" A contrasting 6/8 tune is "*Cadet Rousselle*"; it is followed by a return to "*Que t'as de belles filles*" worked up in a faster tempo to bring the Divertissement to an end.

The next number, **Waltz of the Flowers** (No. 13), is among the greatest of all symphonic waltzes, and a thorough contradiction to Tchaikovsky's fears of failing inventive powers. Its evocative opening presents a hint of melody take up by the horns as the first tune of the waltz proper. And what a magical touch the diminished-seventh harmony on the fourth note of the tune is, coming unexpectedly after a straightforward melodic arpeggio of the D major triad; it passes in an instant but lingers in the memory with special poignancy. An answering melody is divided between strings on the one hand and flutes and clarinets on the other. Still more tunes follow, varying in range, instrumentation, and phrasing, so that the waltz seems to build and build with its characteristic "lift" to the final coda.

Balletomanes expect a *pas de deux* between the principal male and female dancer. From the plot of *The Nutcracker*, we would expect such a dance to take place between Clara and the Prince. But the original Clara was only twelve years old and scarcely ready for such a demanding dance, so the duet (No. 14, **Pas de deux**) took place instead between the Sugar-Plum Fairy and the Prince. Soon after the original production, though, when the part of Clara began to be taken by more mature dancers, the opening section was given to her. It is built on a descending-scale melody in the cello, that builds to a surprisingly passionate climax. Variation I is a vigorous tarantella for the male dancer. Variation II is for the female dancer, who must be the Sugar-Plum Fairy regardless of whether Clara dances the beginning of this number: it is this movement that more than any other established the celesta as an instrument in the orchestra and still represents its most familiar use. The delicacy of the celesta's sound perfectly matches this personification of the Kingdom of Sweets. The *pas de deux* closes with a lively coda.

Now the entire Court joins in a final tribute to Clara, a **Final Waltz and Apotheosis** (No. 15) that efficiently and expertly recycles themes from the opening of the act in newly rich scoring.

For all its lack of consistent drama and the marked—even conscious—simplicity of many of the themes, *The Nutcracker* richly exhibits many of the most endearing traits of Tchaikovsky's music—especially in its extraordinary orchestral colors and melodic and rhythmic vivacity. The dances that form the well-known suite may be far and away the best-known music of the score, but as a full ballet *The Nutcracker* has long since established itself in a special place from which it is not likely soon to be dislodged.

—Steven Ledbetter

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David Brown's four-volume work on Tchaikovsky offers a richly detailed study, both biographical and musical, and certainly stands as the major biography of the composer for this generation (Norton). Brown has also written the fine Tchaikovsky article in The New Grove. John Warrack's *Tchaikovsky* is an excellent book, beautifully illustrated (Scribners), and Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos*, to the BBC Music Guides (BBC paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Far more reliable editions are now becoming available in English. One general survey of the composer's correspondence is *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. Annotated by Percy M. Young, the letters are translated by the composer's grandniece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck. The letters between Tchaikovsky and Nadezhda von Meck are not included in the foregoing volume, but some 300 of them, covering the first years of her support, have just been published in translation: *"To my best friend": Correspondence Between Tchaikovsky and Nadezhda von Meck, 1876-1878*, translated by Galina von Meck and edited by Edward Garden and Nigel Gotteri (Oxford). Tchaikovsky's own diaries are telegraphic, fragmentary, and sketchy, but they are on occasion full of valuable information. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham (Norton paperback), has a number of rather sneering contributions echoing the attitude of the mid-1940s, when the book first appeared, but Edward Lockspeiser's biographical sketch is useful, and the chapter on the ballet music is a good one. Studies of ballet are usually written by specialists in the dance, who scant discussion of the music, or occasionally by musicians, who have little to say about the dance aspects of a work. A happy exception to this situation is Roland John Wiley's book *Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker* (Oxford), which discusses the choreography, the stage production, and the music for each of these three central masterworks of the ballet repertory. For the non-specialist reader, John Warrack's *Tchaikovsky Ballet Music* in the BBC Music Guides series is first-rate (BBC paperback). Seiji Ozawa and the Boston Symphony Orchestra have recorded the complete *Nutcracker*; this is available in a two-disc box also including a suite of music from *Swan Lake* (Deutsche Grammophon). Other recommended performances include those of Sir Charles Mackerras with the London Symphony Orchestra (Telarc, two discs) and André Previn with the Royal Philharmonic (Angel, two discs).

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PALS (Performing Artists at Lincoln School) is a singing-based music and theater program founded in 1989 by its conductor and artistic director, Johanna Hill Simpson. The goal was to provide the children at one public school with the training necessary to achieve excellence in the performing arts. Now in its seventh season, PALS choruses have performed with the Harvard-Radcliffe Chorus, Chorus Pro Musica, Nashoba Valley Chorale, and the Melrose Polymnia Society, and in such well-known venues as Boston's Symphony Hall, Harvard's Sanders Theatre, and the Gardner Museum. PALS were invited by audition to sing at the American Choral Directors Association (ACDA) Eastern Division Conference in Philadelphia and participated in the Festival of Treble Choruses at Radcliffe College. Last April they made their debut with Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus performing Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio.* From its first season with fifteen members, PALS has grown into a major after-school program consisting of four ensembles and more than 100 children who receive instruction in choral singing, drama, and dance. The seven- through thirteen-year-old students of this culturally rich, economically diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program.

Johanna Hill Simpson founded the PALS Children's Chorus in 1989. Ms. Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke DeVaron and served as assistant conductor of the New England Conservatory Chorus. In addition to directing the PALS program in Brookline, she also conducts the Nashoba Valley Chorale, a sixty-voice independent mixed chorus. She was guest conductor of the Radcliffe Choral Society in 1990 and of the Harvard-Radcliffe Chorus in 1992. She has recently been appointed Massachusetts ACDA Repertoire and Standards Chairperson for Children's Choruses.

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Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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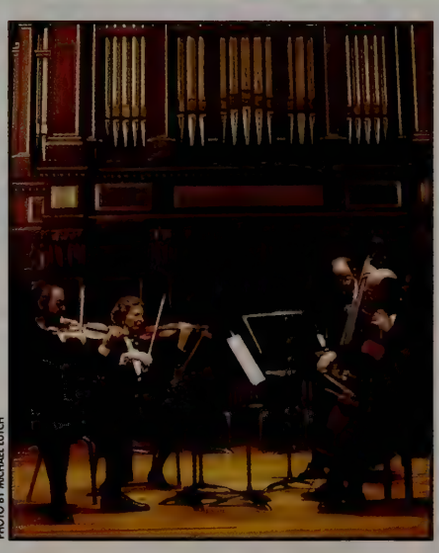


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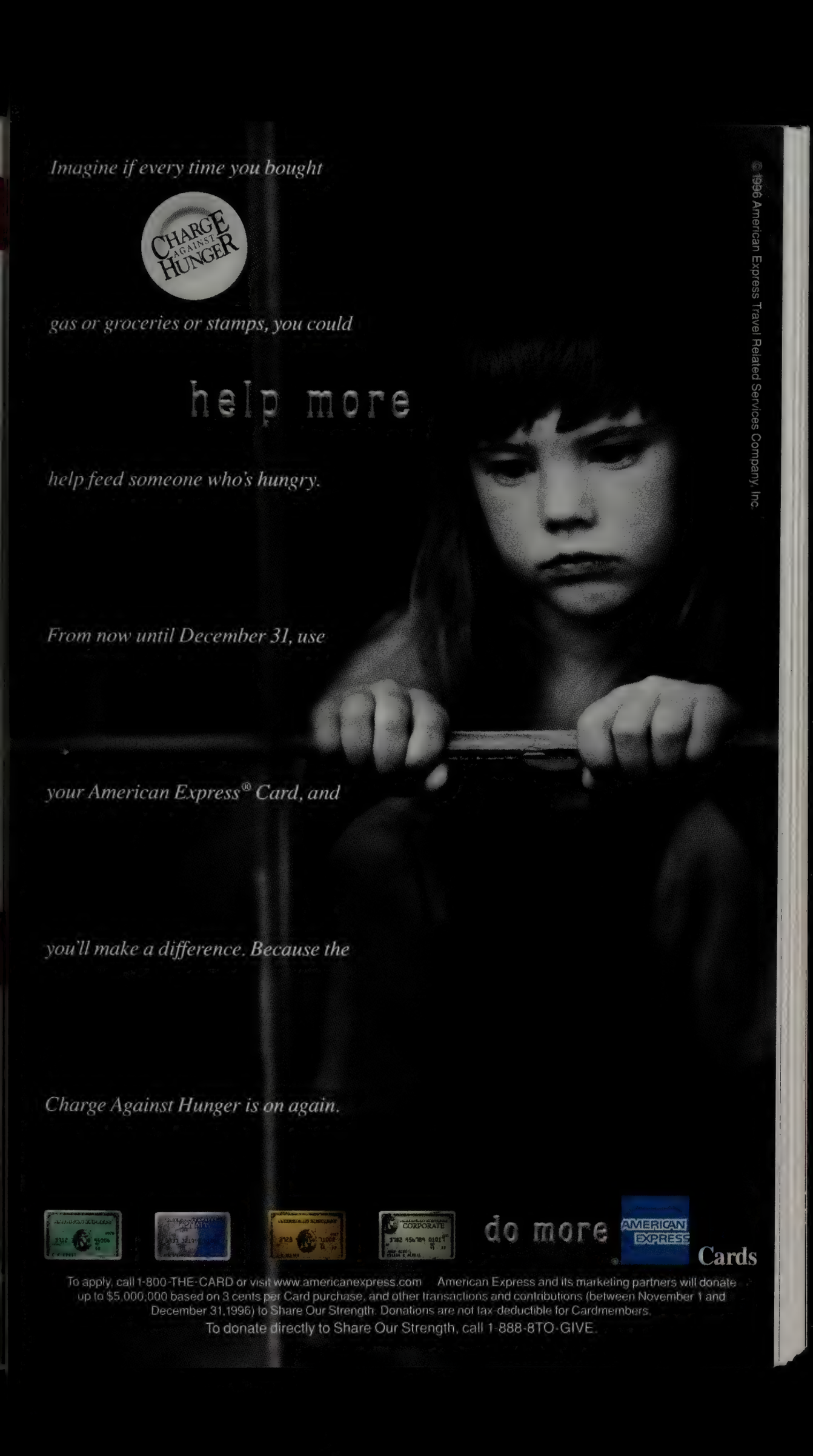
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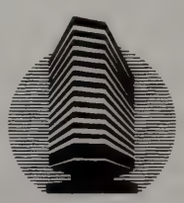
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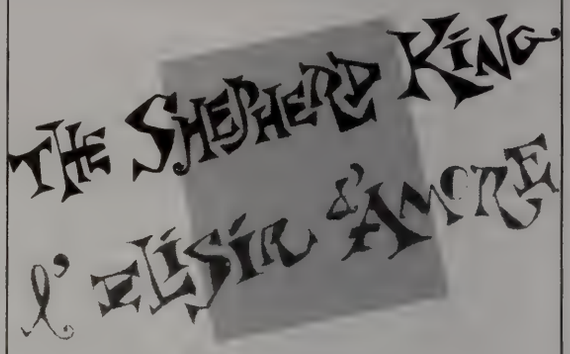
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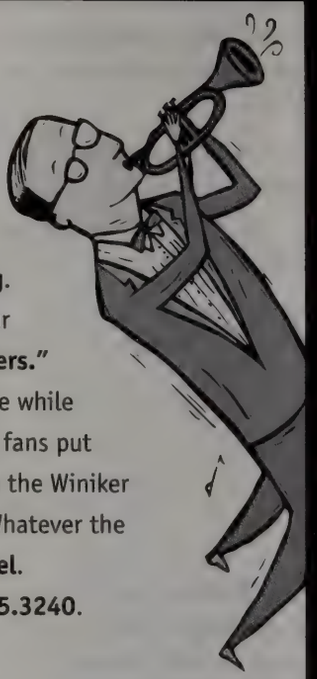
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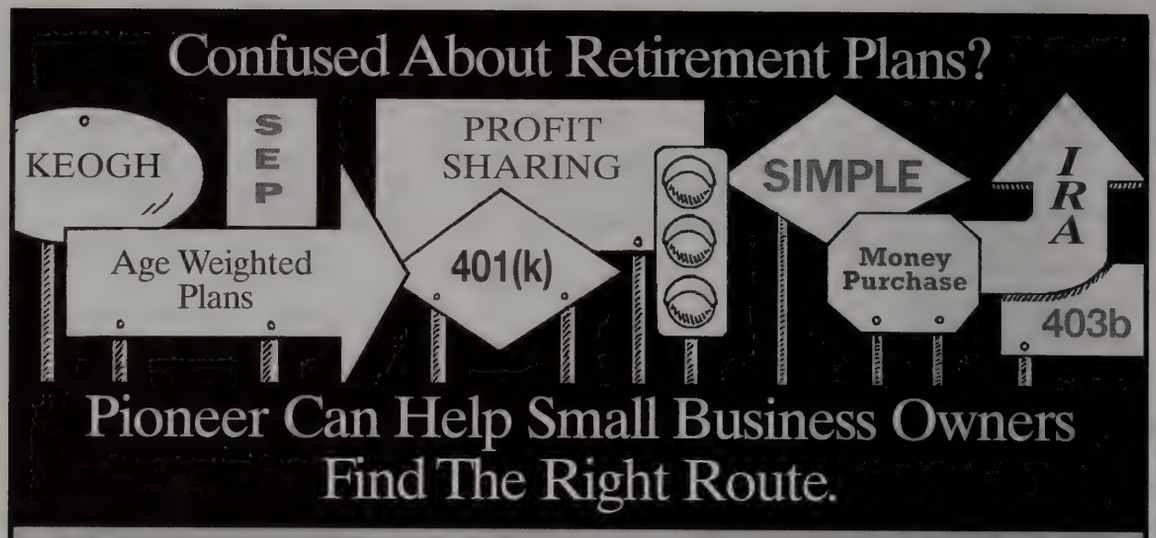
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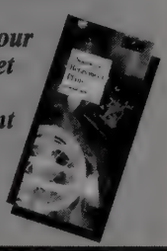
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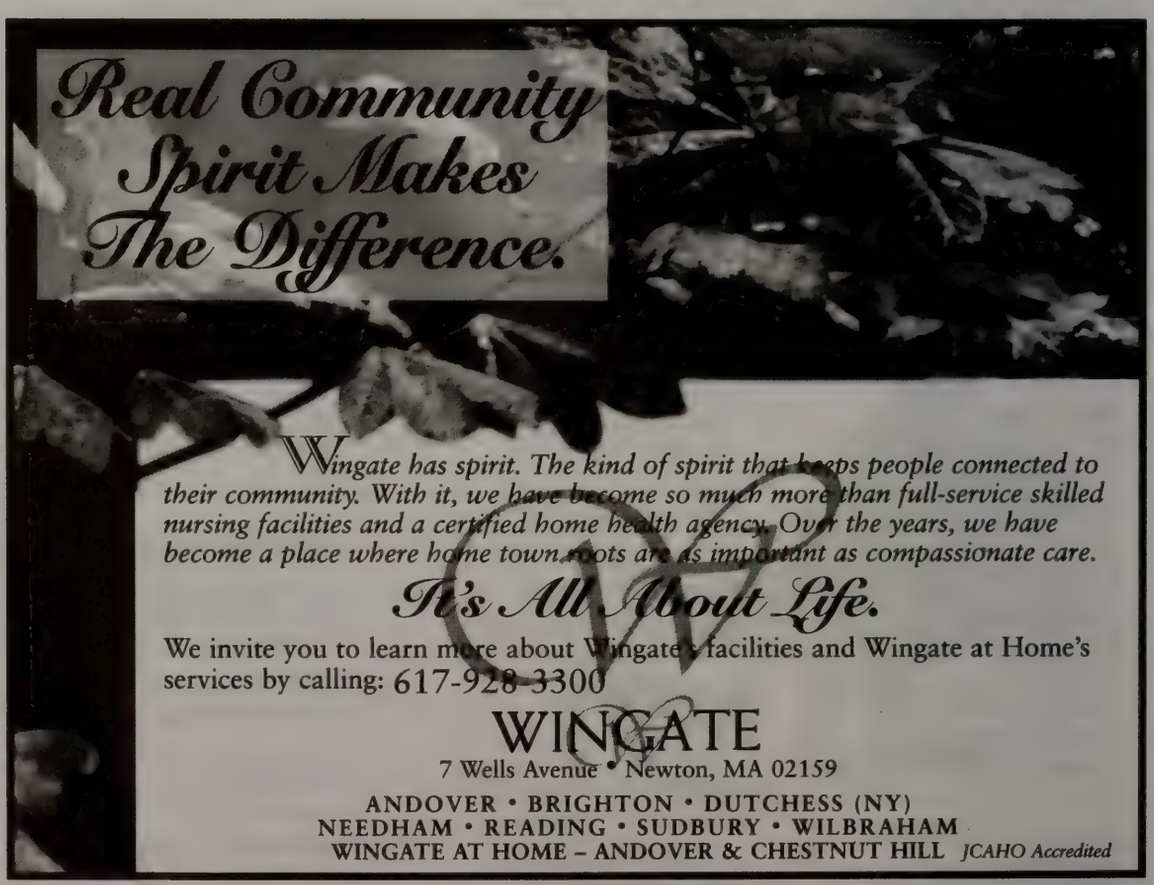
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For more information about becoming a member of the BSO's Business Leadership Association, please contact Anne Cademenos in the Corporate Programs office at (617) 638-9298.

NEXT PROGRAM. . .

Thursday, January 2, at 8
Friday, January 3, at 1:30
Saturday, January 4, at 8

EDO DE WAART conducting

SCHULLER — *Of Reminiscences and Reflections*

MOZART — Piano Concerto No. 17 in G, K.453

Allegro
Andante
Allegretto – Presto

GARRICK OHLSSON

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Gunther Schuller has long been one of Boston's—and America's—most prodigious men of music: composer, conductor, teacher, writer, and record producer. But it is as composer that he was signally honored when *Of Reminiscences and Reflections* won the Pulitzer Prize in 1994. Receiving its first BSO performance this week, *Of Reminiscences and Reflections* is a tribute to the composer's late wife, filled with memories of and references to musical experiences they shared together over many years. Then Garrick Ohlsson joins guest conductor Edo de Waart for one of the marvels of Mozart's music—the Piano Concerto No. 17 in G, K.453, which has become the most popular of the six piano concertos Mozart wrote in the single year 1784. To conclude the program we have the symphony that is arguably Brahms's greatest, his Symphony No. 4 in E minor, which stands at the peak of romantic symphonies even as it summarizes many musical ideas and techniques from centuries past.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

Thursday 'B'—January 2, 8-10
Friday 'A'—January 3, 1:30-3:30
Saturday 'B'—January 4, 8-10

EDO DE WAART conducting
GARRICK OHLSSON, piano

SCHULLER	*Of Reminiscences and Reflections*
MOZART	Piano Concerto No. 17 in G, K.453
BRAHMS	Symphony No. 4

Thursday 'C'—January 9, 8-10
Friday Evening—January 10, 8-10
Saturday 'A'—January 11, 8-10

FRANZ WELSER-MÖST conducting
CHRISTIAN TETZLAFF, violin

HAYDN	Symphony No. 26, *Lamentatione*
LIGETI	Violin Concerto
SCHUBERT	Symphony No. 4, *Tragic*

Thursday 'A'—January 16, 8-9:55
Friday 'B'—January 17, 1:30-3:25
Saturday 'A'—January 18, 8-9:55

RICHARD WESTERFIELD conducting
JOSEF SUK, violin

ROSSINI	Overture to *L'italiana in Algeri*
MOZART	Violin Concerto No. 3 in G, K.216
SHOSTAKOVICH	Symphony No. 15

Wednesday, January 22, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall
Thursday 'D'—January 23, 8-9:35
Friday 'B'—January 24, 1:30-3:05
Saturday 'A'—January 25, 8-9:35
Tuesday 'C'—January 28, 8-9:35

SEIJI OZAWA conducting
JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BERLIOZ PROGRAM	*La Mort d'Orphée* (American premiere) *Te Deum*

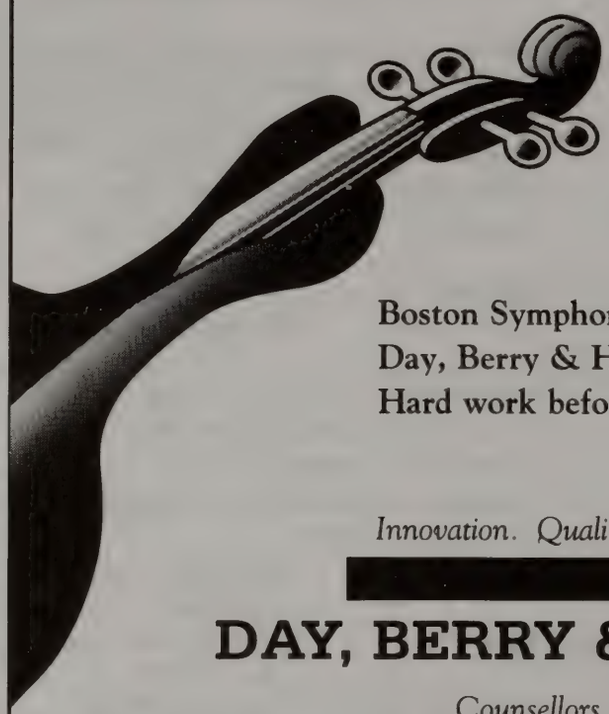
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THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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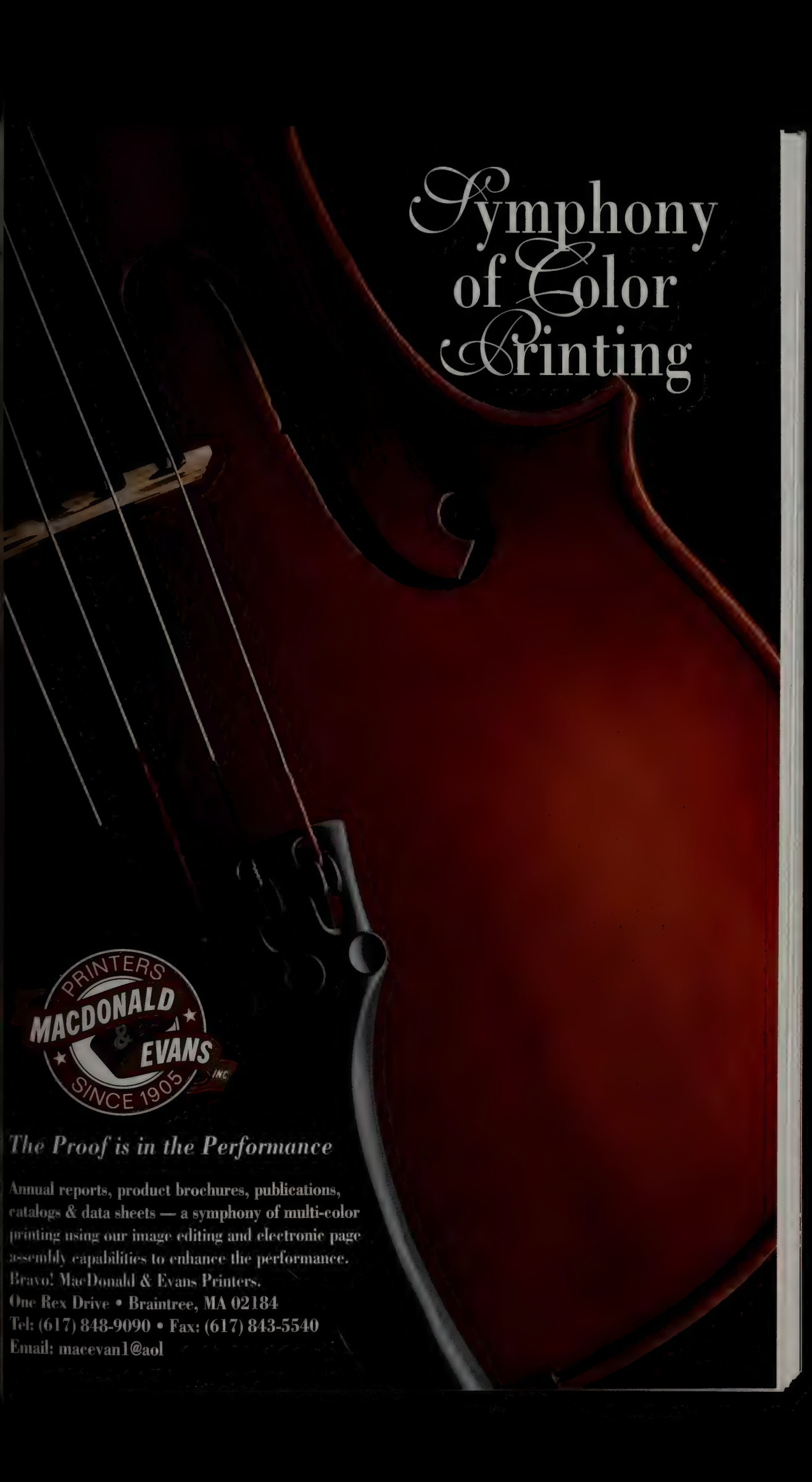
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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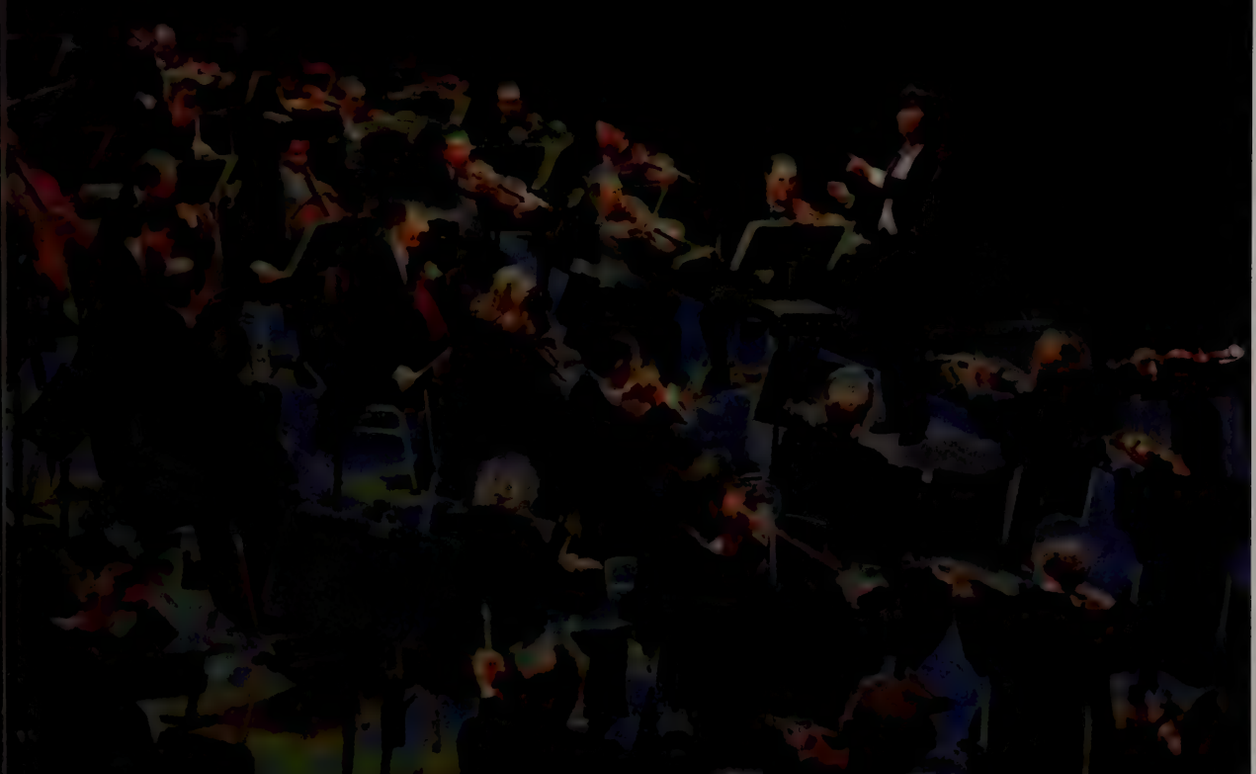
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The Gericke Years: 1884-1889 and 1898-1906



The archival exhibit currently on display in the Huntington Avenue corridor of the Cohen Wing explores the Boston Symphony Orchestra during Wilhelm Gericke's two terms as conductor. Generally acknowledged as the BSO's first "professional" conductor, Gericke is credited with having transformed the BSO from a group of musicians into an orchestra. Among the many innovations that occurred during Gericke's conductorship were the inauguration in 1885 of the "Promenade Concerts," which were the predecessor of the Boston Pops; the commencement of tours to other United States cities in 1886, the initiation of a series of Young People's Concerts in 1887, and the move from the old Boston Music Hall to Symphony Hall in 1900.

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BSO

The Eloise and Raymond H. Ostrander Memorial Concert
Thursday, January 2, 1997

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal at Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, one subscription concert each year has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

The Marie L. Audet Gillet and Fernand Gillet Concerts
January 3 and 4, 1997

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year are dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest will be used to endow in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and



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Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call Pauline McCance in the Volunteer Office at (617) 638-9263.

BSO Members in Concert

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its second of this season's three programs on Sunday, January 12, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. The program includes the Boston premiere of Mario Davidovsky's *Flashbacks* and the world premiere of Charles Fussell's "mini-opera/oratorio" *The Astronaut's Tale*, composed for the twenty-fifth anniversary of Collage New Music. Single tickets are $12 ($6 students or seniors). For more information call (617) 325-5200.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble plays music of J.S. Bach and Telemann on a program with Elliott Carter's Sonata for flute, oboe, cello, and harpsichord on Friday, January 31, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, February 2, at 2:30 p.m. at Trinity Church in Newton Centre. In addition to Mr. Miller, the performers include Elizabeth Ostling, flute, Peggie Pearson, oboe, and Mark Kroll, harpsichord. Tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—joins conductor Ronald Knudsen and the New Philharmonia Orchestra for Schulhoff's Concerto for String Quartet and Chamber Orchestra as part of a program also including Brahms's *Tragic* Overture and Shostakovich's Symphony No. 5 on Saturday evening, February 8, at 8 p.m. and on Sunday afternoon, February 9, at 3 p.m. at Ellsworth Auditorium at Pine Manor College in Chestnut Hill. Tickets are $22 and $17 (students $12 and $10). For tickets or more information, call (617) 527-9717.

New "Supper Talks" Series To Begin in January

Beginning in January, the BSO is pleased to introduce a new series of "Supper Talks" that focus specifically on the evening's BSO program. These pre-concert talks will be given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who for many years have given the very popular talks preceding BSO Open Rehearsals and selected Friday-afternoon concerts. Beginning with a buffet-style supper, "Supper Talks" offer insights into the evening's Boston Symphony program, including taped musical examples to enhance your appreciation of the music under discussion. Upcoming "Supper Talks" will focus on music of Berlioz (Tuesday, January 28), Mozart and Bruckner (Thursday, January 30), American composers Gould, Copland, Schuman, and Gershwin (Tuesday, February 11), and Haydn and Shostakovich (Saturday, February 15). Doors open at 5:30 p.m. for à la carte cocktails and conversation. Supper is served at 6:15 p.m. in Higginson Hall in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets, priced at $24 per person, are available at the Symphony Hall Box Office or through SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by telephone.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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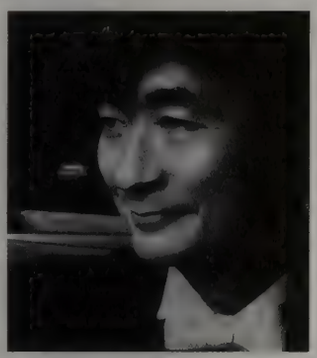
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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SEIJI OZAWA
Music Director

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Principal Guest Conductor



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*Bonnie Bewick

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*Victor Romanul
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Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

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Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

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Joel Moerschel
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Edwin Barker
Principal
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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

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Please note that Edo de Waart is suffering from exhaustion and was advised by his doctor to cancel his engagement here this week. We are fortunate that Zdenek Macal is available to conduct these concerts at short notice. The program remains unchanged.

Zdenek Macal



Zdenek Macal has conducted more than 150 orchestras worldwide, including the Berlin Philharmonic, the London Symphony, the London Philharmonic, the Orchestre de Paris, the Orchestre National de France, the Orchestre de la Suisse Romande, the Czech Philharmonic, the NHK Tokyo, the Orchestra della Scala, and major orchestras in Vienna, Stockholm, Hamburg, and Munich, as well as at the Prague National Theater, the Smetana Theater, Brno Opera, and the opera houses of Cologne, Geneva, Turin, and Bologna. He has participated in such major international festivals as those of Vienna, Lucerne, Edinburgh, Prague, Zurich, Besançon, Athens, Montreux, Holland, the Casals Festival in Puerto Rico, and the Ravinia and Wolf Trap festivals in the United States. For nearly twenty-five years he has conducted widely throughout North America. During the 1996-97 season, Mr. Macal conducts in New York City on four separate occasions, with the New Jersey Symphony, the New York Philharmonic, the Juilliard Symphony, and the Manhattan School Orchestra. He also appears as guest conductor with the National Symphony, the St. Louis Symphony, the Pittsburgh Symphony, the New World Symphony, and the orchestras of Toronto, Vancouver, and Montreal. Internationally he appears with the Helsinki Radio Orchestra, the West German Radio Symphony of Cologne, and the Vienna Symphony. As music director of the New Jersey Symphony since September 1993 he has helped build that orchestra's reputation through an exclusive recording contract with Delos International—recent releases including Glière's *The Red Poppy* Suite and Symphony No. 2, and Dvořák's *Stabat Mater*—and through the introduction of several highly acclaimed series, including the Amadeus Festival, a summer concert series performed around the state. On the Koss label he has recorded Dvořák's complete symphonies and tone poems, and Beethoven's Ninth Symphony with the Milwaukee Symphony. Previously Mr. Macal was music director of the Milwaukee Symphony, the Cologne Radio Symphony, and the Radio Orchestra of Hanover, chief conductor of the Sydney Symphony Orchestra, principal conductor of Chicago's Grant Park Summer Festival, and principal conductor of the Prague Symphony Orchestra, with which he conducted both symphonic concerts and operatic performances. Born in 1936 in Brno, Czechoslovakia, Zdenek Macal is now a United States citizen. He began violin studies at age four with his father and went on to study conducting at the Brno Conservatory and then at the Janáček Academy of Music, where he graduated with highest honors in 1960. He first received international attention by winning the 1965 International Conducting Competition in Besançon, France, and the 1966 Dimitri Mitropoulos Competition in New York, chaired by the late Leonard Bernstein. Mr. Macal has conducted the Boston Symphony on one previous occasion, in January 1990.

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Andante
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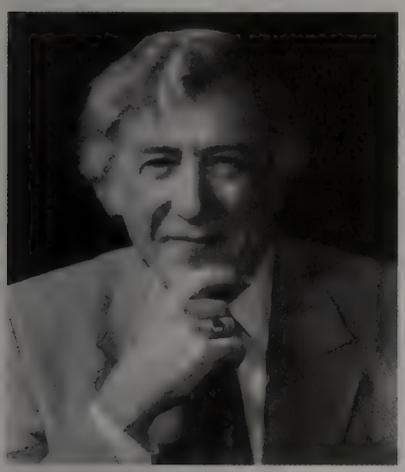
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Gunther Schuller
Of Reminiscences and Reflections



Gunther Schuller was born in New York on November 22, 1925, and lives in Newton, Massachusetts. He composed Of Reminiscences and Reflections *in September 1993 on a commission from the Louisville Orchestra, which gave the world premiere in Louisville, Kentucky, on December 2, 1993, with the composer conducting. These are the first performances by the Boston Symphony Orchestra, though the work was played by the Tanglewood Music Center Orchestra on August 10, 1995, with Reinbert De Leeuw conducting, during that summer's Festival of Contemporary Music at Tanglewood. The score calls for a large orchestra of four flutes (second doubling alto flute, third doubling piccolo, fourth doubling alto flute and piccolo), four oboes (third and fourth doubling English horn), E-flat clarinet (doubling bass clarinet), two clarinets, bass clarinet in B-flat, four bassoons (fourth doubling contrabassoon), six horns, four trumpets, four trombones, tuba, timpani, a large percussion ensemble divided among five players (tambourine, claves, three tom-toms, tamtam, two snare drums, six cymbals, whip, bass drum, xylophone, glockenspiel, marimba, vibraphone, triangle, two timpani), harp, piano/celesta, and strings.*

In 1995, late in a long and distinguished career already filled with awards and honors, Gunther Schuller received the Pulitzer Prize for *Of Reminiscences and Reflections*. It was a work with a deep personal significance to the composer as the first piece he had been able to write following the death of his wife, born Marjorie Black, whom he had met in Cincinnati in 1943, when they were both seventeen, and he was newly named the principal horn player of the Cincinnati Symphony Orchestra. They were married in 1948 and enjoyed the closest and most supportive union until her death in November 1992. Margie, as everyone called her, was an accomplished pianist and singer, though she did not seek a professional career for herself. Yet she shared in every aspect of Gunther Schuller's life as conductor, composer, writer, teacher, and publisher. The very names of his business enterprises—the two music publishing companies Margun and Gun-Mar and the record label GM—are created out of their names. She was a warmly remembered figure at Tanglewood during the two decades that Gunther Schuller was a director of the Berkshire Music Center (as it was then called).

Though her death did not come as a surprise (she had been long ailing, but had resisted the end with great courage), Schuller was truly devastated by the loss of this companion to his entire personal and professional life. As he recalled later:

> I couldn't compose at all for ten or eleven months, and sometimes wondered if I would ever be able to compose again. I had nearly a dozen commissions lined up at the time, and I began contacting the various organizations and individuals to tell them that I was emotionally blocked up and couldn't fulfill the commissions; fortunately they all told me they'd wait for me to put myself back together, and suddenly, in September or October 1993, the blockage seemed to disappear and I began composing again. *Of Reminiscences and Reflections* was the first product of this new energy. I actually set it all down on five mornings scattered over a period of seventeen days. I had never composed anything so quickly; after all these months the music just poured out of me.

It was this score, filled (as Schuller explains in his note below) with reminiscences and reflections of a half-century with Margie, that brought him his Pulitzer Prize and, more important, broke the compositional block.

The son of a violinist in the New York Philharmonic, Gunther Schuller grew up in an environment surrounded by music. As a schoolboy he studied flute, horn, and composition, and by the age of seventeen he was appointed principal horn of the Cincinnati Symphony Orchestra; two years later he joined the orchestra of the Metropolitan Opera. He had appeared as soloist in his own Horn Concerto already during his years with the Cincinnati Symphony.

Almost entirely self-taught as a composer, Schuller has absorbed music of all types and styles from all over the world. It is not only the western traditions of concert music that have shaped his art, but also jazz and popular music, and his work has tended toward the creation of hybrids that have the ability to be seen as something new and self-sufficient. He coined the phrase "Third Stream" to describe his sense of the fusion that was taking place between jazz and classical music, and during the decade in which he was the innovative president of the New England Conservatory, he founded a Third Stream Department at that institution.

His activities as conductor, broadcaster, teacher, writer, spokesman, editor, administrator, music and record publisher—not to mention as composer—bear witness to a boundless energy and an untiring enthusiasm for all kinds of music. His books *Early*



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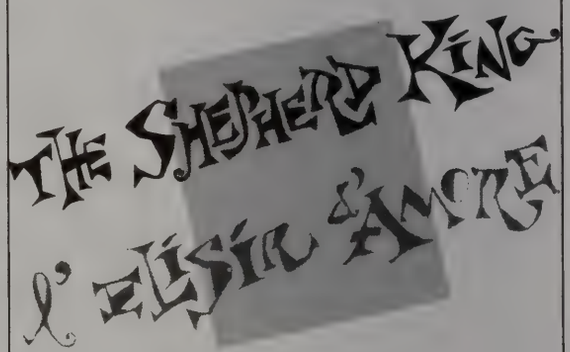
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Jazz and *The Swing Era* are the single most penetrating musical study of that subject. His investigation into the American musical past has resulted in the revival of such early American masterworks as the Mass in D of John Knowles Paine (which can be marked as the real starting point for the revival of that early generation of American composers that has flourished in the last decade) and the popularization of ragtime and early jazz works for ensemble. As a conductor he has done as much as any single musician to support new works by composers all over the world, but especially by young Americans. For twenty years, from 1965 to 1984, Gunther Schuller was also the head of contemporary music activities and later the artistic co-director of the Berkshire Music Center (as it was then called), personally auditioning thousands of young aspirants for Tanglewood fellowships every year.

As a composer, Gunther Schuller's music reveals a protean range of styles, assimilating and using whatever suits his purposes. His voluminous output ranges through chamber music for every kind of traditional and non-traditional ensemble, concerti, orchestral works, and opera (his *The Visitation*, based on Kafka, received an extraordinarily successful premiere at the Hamburg Opera in the mid-1960s). He has drawn widely and imaginatively on virtually all the techniques of contemporary composition at one time or another.

For the first performance of *Of Reminiscences and Reflections*, the composer provided the following information about the work's structure and organization:

> It is in effect a symphony for large orchestra in five sections, which are played without interruption. The five sections are demarcated by clearly discernible changes in tempo, orchestration, texture and mood. Impelled by an enormous initial rush of orchestral sound, the first section (marked *Maestoso*), exploits the full range of color and multiple textures offered by the modern symphony orchestra. A quieter episode, featuring first a duet for English horn and contrabassoon, then the muted strings, brings Part I to a cadential close. This leads without pause into Part II, a driving energetic *Allegro*, whose middle phase is given over to the percussion section, in turn aided and abetted by the brass instruments of the orchestra.
>
> Parts III and IV represent the "slow movement" and the "scherzo" (respectively) of the "symphony." Both sections exploit the woodwinds in somber duets (two bassoons, two English horns, two bass clarinets, etc.) in the first instance, in four-part consorts (of flutes, oboes, etc.) in the second (scherzo). A partial recapitulation of the opening "movement" (Part V) leads this time to a climactic ending, ablaze with trumpets, timpani flourishes, and the coloristic brilliance of the full orchestra.
>
> This was the first work in which I conveyed in musical terms my feelings about my life with Marjorie. All five sections contain various allusions and references to some of the great works we experienced and enjoyed together over the many years—either in performance or recordings or on the radio. These allusions, however, are very subtle; I'm sure so subtle most listeners will not even be aware of them. You might say this is my "Enigma Variations," in a sense.
>
> —Steven Ledbetter



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Wolfgang Amadè Mozart
Piano Concerto No. 17 in G, K.453



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the G major concerto, K.453, on April 12, 1784. The first performance took place that same year in the Vienna suburb of Döbling with Mozart's pupil Barbara Ployer as soloist. The concerto evidently received no performances in the United States before the twentieth century. The first Boston Symphony performances took place out-of-town in Philadelphia, Washington, Baltimore, and Brooklyn under Pierre Monteux's direction in March 1921, with Ernö Dohnányi as soloist. The orchestra's next performance featured Leonard Bernstein as conductor/pianist on July 15, 1955, at Tanglewood. Next came the orchestra's first subscription performances, in March 1959 under Charles Munch, with soloist Nicole Henriot-Schweitzer. Subsequent performances featured Geza Anda and Claude Frank with Erich Leinsdorf conducting, Bernstein again as both soloist and conductor, Vladimir Ashkenazy with Seiji Ozawa, Maurizio Pollini as both soloist and conductor, Benjamin Pasternack with Carl St. Clair conducting (the most recent subscription performances, in October 1988), Maria João Pires with Jeffrey Tate, and Peter Serkin with Ozawa (the most recent Tanglewood performance, in August 1991). In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

This concerto is the fourth in that incredible series of piano concertos—numbering a dozen—that Mozart composed between the beginning of 1784 and the end of 1786, half of them in the year 1784 alone! While his earlier concertos were often half-designed as chamber music (in that they could be performed quite satisfactorily by a piano with a string quartet), these are, for the most part, clearly intended for the concert hall and so require the fuller and more varied orchestra to make its points. Mozart composed four piano concertos, one right after the other, in the late winter of 1782 (we know the dates with considerable accuracy since it was just at this time that the composer began keeping a list of all of his new compositions, dating them as he finished them, and

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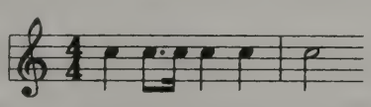
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writing out the first few measures of music to identify each work precisely). February 9 saw the completion of the E-flat concerto, K.449. It was quickly followed by concertos in B-flat (K.450) and in D (K.451) before he turned to the present work, completed on April 12! After this remarkable outburst, Mozart paused briefly before composing two more piano concertos in the fall of the same year. The first and last concertos of this series were composed for Barbara (Babette) Ployer, daughter of a Privy Councillor from Salzburg living in Vienna.

Mozart was proud of his new works, of their difficulty and their brilliance. He noted in a letter to his father in May that the concertos in B-flat and D were "bound to make the performer sweat," and he was curious to learn which of the last three his father and sister preferred (he exempted the E-flat concerto since it was still in the smaller "chamber-like" mode of his 1782 works in the same medium). In general, audiences have made the G major concerto among the most popular of the 1784 works, though each of them has its own delightful originality. Not least of the special features of K.453 is the way Mozart used the hackneyed conventional march rhythm



without ever sounding heavily martial or trite; in fact, he used this rhythm in the first measure of four consecutive piano concertos—to a different expressive effect each time! In K.453, the march rhythm is tempered by the rustling responses from the flutes and oboes and by the harmonic enrichment beyond that expected in fanfares. It is, in fact, only the first of a rich collection of themes—martial, poignant, mysterious, operatic, and witty—that Mozart lavishes on the orchestra before the soloist even makes his

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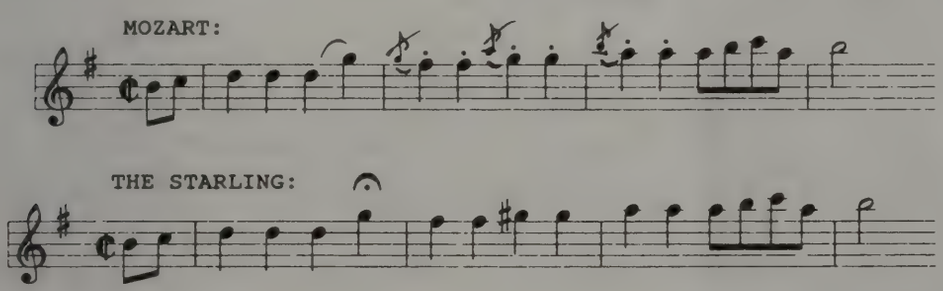
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appearance. One moment everything seems quite normal, and then we are suddenly thrown into unexpectedly distant harmonic regions—which prefigure some unusual harmonic extensions to come in the development. The soloist begins with the march-like theme but soon modulates and introduces an entirely new idea that shows him in a graceful light. The development, with little in the way of thematic treatment, is harmonically daring. The exposition is so rich in themes that many of them return for the first time only in the recapitulation.

The Andante provides a full opening tutti introducing most of the material before the piano enters. The soloist's florid melodic line reminds us that no instrumental form is closer to opera than the concerto, with the soloist as protagonist. Here the soloist enters with a repetition of the opening phrase, then—after a pause—begins a startling new theme in the unexpected key of G minor. The development is not long, but nonetheless it ranges expressively to far harmonic horizons before returning home in a few strikingly original measures.

The last movement is a set of variations on a little folklike tune that prefigures Papageno. It is both brilliant and amusing, and it is capped off by a finale, Presto, that could come out of an opera, with the pianist once again doing duty for the diva. A few weeks after finishing the concerto, Mozart encountered a birdseller who had a starling that sang something quite like the theme of this finale:



He paid 34 kreuzer for the bird, took it home, and copied its song in the notebook of his accounts, where he added the comment, "Das war schön!" ("That was beautiful"). With reference to the concerto of which the starling inadvertently echoed the theme, we can entirely agree.

—S.L.

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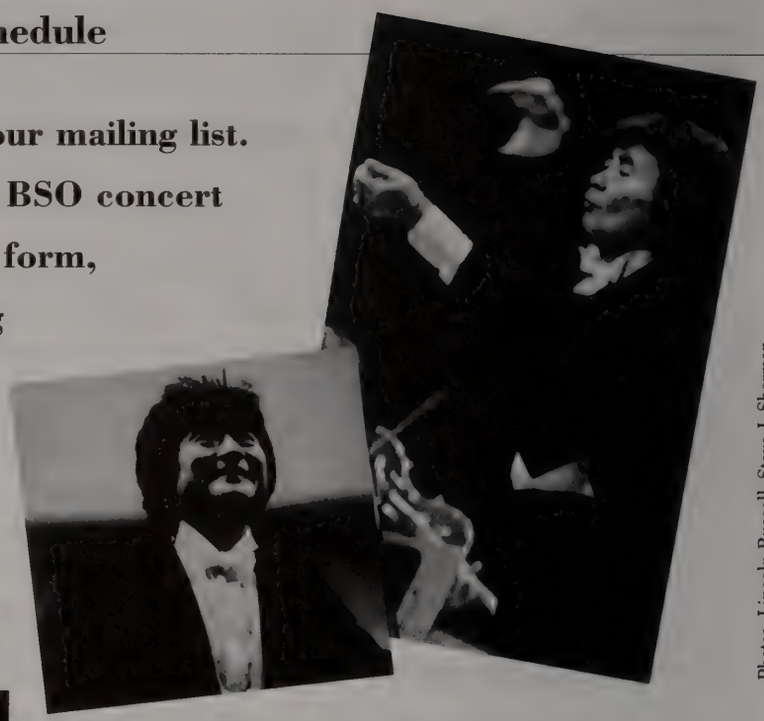
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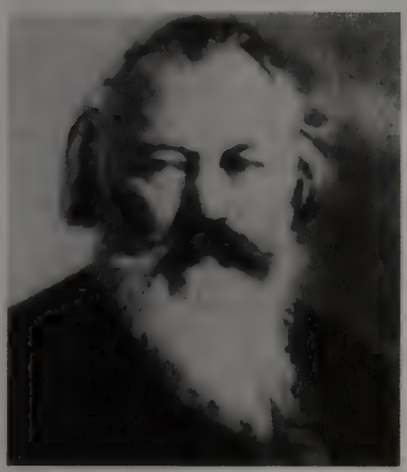
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Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His first mention of his Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelick, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Seiji Ozawa, Václav Neumann, Giuseppe Sinopoli,

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Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval



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filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun in 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*; "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entr'actes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

Meiningen, about 100 miles east and slightly north of Frankfurt, and until recently just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen.† In the eighteenth century, when Johann Sebastian Bach's third cousin, Johann Ludwig Bach, was Capellmeister there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied program notes for the orchestra's visit to London.

Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies‡). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony, and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

†"Ah, good morning, Your Highness," said Brahms once to Prince George II. "I've just taken a quick pre-breakfast walk through the neighboring kingdoms."

‡He was also the first to play the Tchaikovsky B-flat minor concerto—in Boston, on October 25, 1875—a commitment that would have united the Brahmsians and the Wagnerians in their disapproval.



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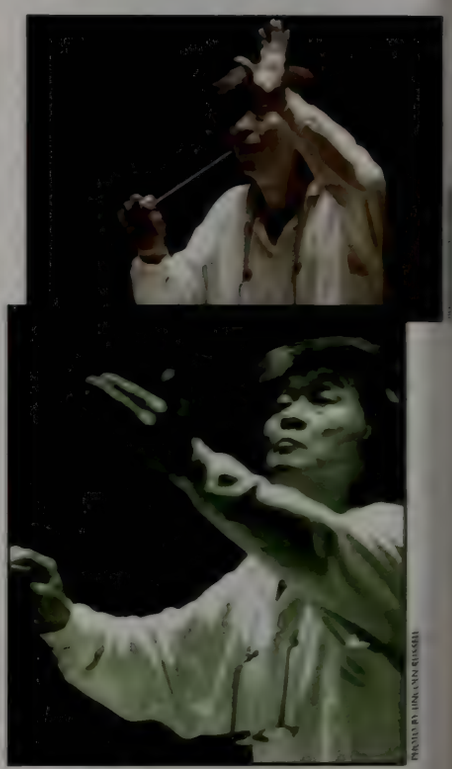
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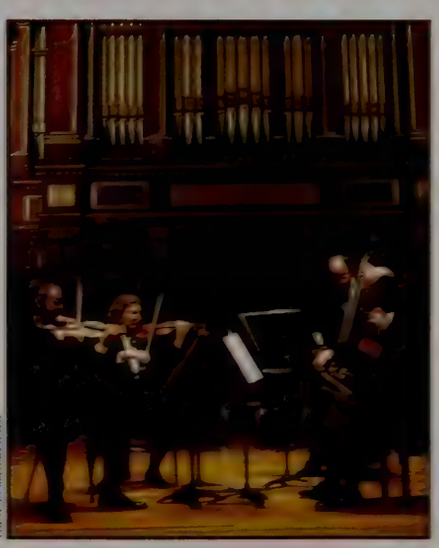
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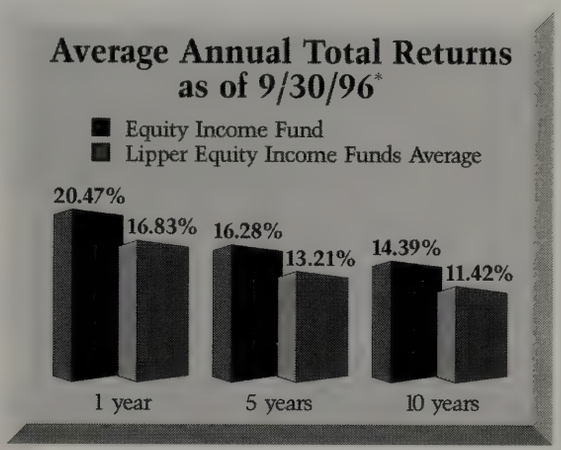
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into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried away

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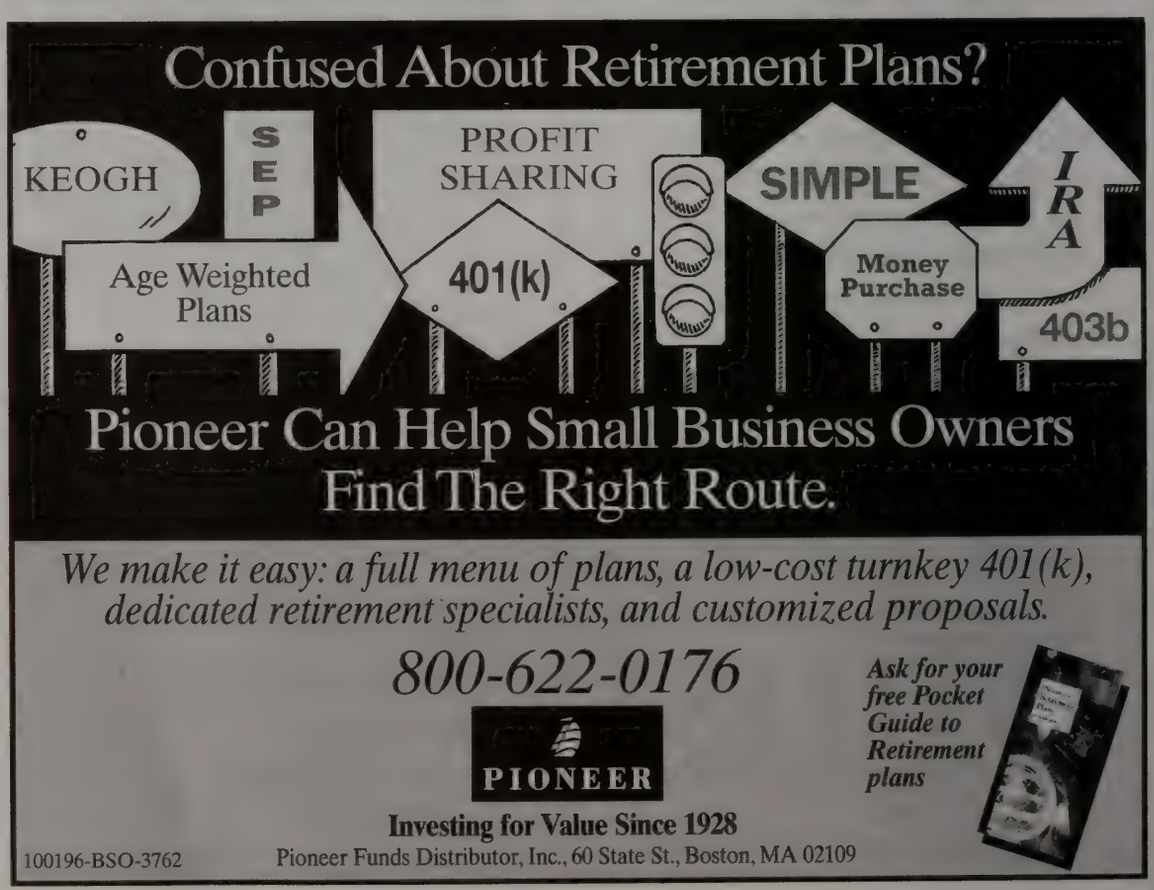
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by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece. (In fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed.) The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between first and second violins,* with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

*This place presents an excellent reason for reverting sometimes to the old seating of orchestras that had first and second violins on opposite sides of the stage.



For Brahms to build a slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about it. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

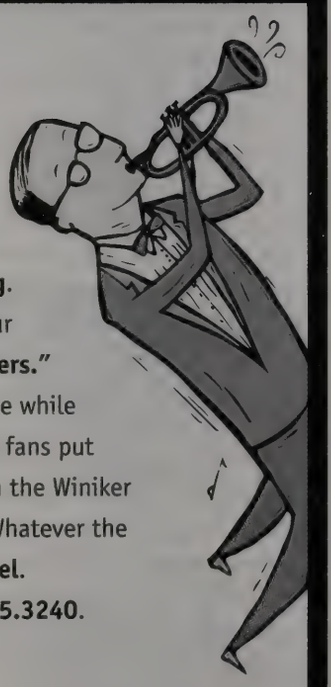
—Michael Steinberg

Now Program Annotator and Lecturer of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has recently published a compilation of his program notes (including many written for the Boston Symphony) entitled *The Symphony—A Listener's Guide*.

More . . .

The most accessible source of information about Gunther Schuller (though now a decade old) is Austin Clarkson's article about him in The New Grove Dictionary of American Music. The fullest assembly of information about the man and his work is Norbert Carnovale's *Gunther Schuller: A Bio-Bibliography*, one of a series of similar reference books published by Greenwood Press. Schuller's own writings on many subjects are particularly worth reading. These include his two extraordinary volumes on the history of jazz (*Early Jazz* and *The Swing Era*) and a collection of essays on various topics published in book form as *Musings*. All of these come from Oxford University Press. Anticipated from Oxford in the spring is his long-promised study of the art of the conductor and the conductor's responsibility to the composer, *The Compleat Conductor*. Schuller has recorded *Of Reminiscences and Reflections* with the North German Radio Philharmonic Orchestra of Hannover as part of an all-Schuller disc that also includes his own performance of *The Past Is in the Present*, with the same ensemble, and a performance by Mario Bernardi and organist James Diaz with the Calgary Philharmonic Orchestra of Schuller's Organ Concerto (New World).

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The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (HarperCollins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive psychological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of the Mozart's problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately (Norton paperback); Sadie is also the author of *Mozart*, a convenient brief life-and-works survey with nice pictures (Grossman paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791*, which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked (Harper Perennial paperback). H.C. Robbins Landon has also covered the same ground

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in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books) is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The concept of the book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner. Donald Francis Tovey's analysis of the G major concerto can be found in his *Essays in Musical Analysis* (Oxford paperback). Cuthbert Girdlestone's *Mozart and his Piano Concertos* contains much information rather buried in decoratively elegant descriptions (Dover paperback). *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). The choicest current recordings of K.453 include Richard Goode's performance with the Orpheus Chamber Orchestra (Nonesuch, with the A major concerto, K.488),

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Howard Shelley's with the London Mozart Players (Chandos, with K.271 in E-flat), Murray Perahia's with the English Chamber Orchestra (CBS, with K.456 in B-flat), John O'Conor's with Sir Charles Mackerras and the Scottish Chamber Orchestra (Telarc, with K.491 in C minor), and Rudolf Serkin's with Alexander Schneider and the Columbia Symphony Orchestra (Sony Classical, in a three-disc set containing seven Mozart concertos and the two concert-rondos).

Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume by Peter Latham. Michael Musgrave's *The Music of Brahms* deals with virtually all the works in some detail (Oxford paperback). *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is still available, though in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback) but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the Fourth Symphony is reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader, though thoroughly up-to-date in approach, are the essays and other materials (including translations of letters and original reviews of works by Brahms) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). The Fourth has been recorded many times, of course, but many conductors come to grief in the treatment of tempo of the last movement (as described in Michael Steinberg's note). The old recording by Toscanini and the NBC Symphony is excellent in this respect and very good altogether, though rather hard in sound (RCA, with *Gesang der Parzen* and the *Liebeslieder* Waltzes). Bernard Haitink has recorded the Brahms Fourth Symphony with the Boston Symphony Orchestra for Philips. Seiji Ozawa has recorded the Fourth with the Saito Kinen Orchestra (Philips). Other noteworthy recordings include (alphabetically by conductor) Daniel Barenboim's with the Chicago Symphony (Erato, part of a complete Brahms symphony cycle in a four-disc box), Leonard Bernstein's dramatic recording with the Vienna Philharmonic (Deutche Grammophon, with the *Tragic* Overture), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Carlos Kleiber's with the Vienna Philharmonic Orchestra (Deutsche Grammophon), and Bruno Walter's 1959 recording with the Columbia Symphony (Odyssey, with the *Tragic* Overture).

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Edo de Waart



Edo de Waart is artistic director of the Dutch Radio Organization (Nederlandse Omroep Stichting) and chief conductor of the Netherlands Radio Philharmonic, a position he has held since 1989. In January 1993 he was appointed chief conductor and artistic director of the Sydney Symphony Orchestra. His previous appointments included music directorships of the Rotterdam Philharmonic, the San Francisco Symphony, and the Minnesota Orchestra. Born in Holland, Mr. de Waart studied oboe, piano, and conducting at the Music Lyceum in Amsterdam and upon graduating became associate principal oboe of the Concertgebouw Orchestra. Two years later, at age twenty-three, he won the Dimitri Mitropoulos Conducting Competition in New York. As part of his prize he served for one year as assistant conductor to Leonard Bernstein at the New York Philharmonic. On his return to Holland he was appointed assistant conductor of the Concertgebouw Orchestra; in 1967 he was appointed conductor of both the Rotterdam Philharmonic and the Netherlands Wind Ensemble. Last year Mr. de Waart led the Sydney Symphony Orchestra on a European tour including an appearance at the BBC Proms; future tours with that ensemble will include Japan, the Far East, and the United States. He has recently completed a tour of Austria and Germany with the Netherlands Radio Philharmonic, and he continues to undertake many recording and television projects. Mr. de Waart has appeared regularly as guest conductor with all the leading symphony orchestras of Europe and the United States. As an opera conductor he has enjoyed success in a large and varied repertoire in many of the world's great houses, leading productions of Wagner's complete *Ring* cycle in San Francisco and of John Adams's *Nixon in China* at the Brooklyn Academy of Music and also for Netherlands Opera. Recent productions have included *Parsifal*, *The Trojans*, *Werther*, and *Salome* with the Netherlands Radio Philharmonic and *Boris Godunov* for Geneva Opera. Future projects include *Der Rosenkavalier* for the Opéra de Bastille, *Die Zauberflöte* for the Metropolitan Opera, *Le nozze di Figaro* at the 1996 Salzburg Festival, and *Turandot* and *Jenůfa* for Netherlands Opera. Mr. de Waart has recorded extensively, with the Netherlands Radio Philharmonic (a recent Mahler cycle for BMG), the Royal Concertgebouw, the Rotterdam Philharmonic, the San Francisco Symphony, the Minnesota Orchestra, the London Philharmonic, and the Netherlands Wind Ensemble. Mr. de Waart made his Boston Symphony debut at Tanglewood in 1973; his most recent BSO appearances included subscription concerts in February 1988 and then a Tanglewood concert in August of that year.

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Garrick Ohlsson



Pianist Garrick Ohlsson is renowned for his comprehensive repertoire and technical command. His cycle of Chopin's complete solo piano works, performed to six sold-out houses at Lincoln Center's Avery Fisher Hall, as well as his two Chopin workshops, were major presentations in Lincoln Center's "Great Performers" series during the 1994-95 and 1995-96 seasons. Mr. Ohlsson's wide-ranging concerto repertoire—including some seventy works—ranges from Haydn and Mozart to twentieth-century masters. Besides a full schedule of recitals, his engagements this season include appearances in London and Paris with Christoph von Dohnányi and the Philharmonia Orchestra, and in Ottawa with Canada's National Arts Centre Orchestra under Franz-Paul Decker. Mr. Ohlsson appears regularly at the leading summer music festivals, including Tanglewood, the Hollywood Bowl, and Lincoln Center's Mostly Mozart Festival. An avid chamber musician, he has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets. With violinist Jorja Fleezanis and cellist Michael Grebanier he is a founding member of the San Francisco-based FOG Trio, and he has appeared in recital with violinist Gil Shaham at the Colorado Music Festival. A prolific recording artist, Mr. Ohlsson can be heard on Arabesque, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics. He is currently recording Chopin's complete piano music for Arabesque; volume VII, the waltzes, was released in February 1996. Earlier discs include sonatas of Haydn and Beethoven; Debussy études; the complete sonatas of Carl Maria von Weber; piano concertos by Wuorinen and Busoni; and Henri Lazarof's *Tableaux for Piano and Orchestra*. Scheduled for release during 1996-97 are his recordings of the Copland Concerto with Michael Tilson Thomas and the San Francisco Symphony, Tchaikovsky's Concerto No. 1 and Rachmaninoff's Second Concerto with Sir Neville Marriner and the Academy of St. Martin in the Fields, and Chopin's études. Born in White Plains, New York, where he began his piano studies at eight, Garrick Ohlsson attended the Westchester Conservatory of Music and then entered Juilliard at thirteen. His musical development was influenced in quite different ways by a succession of distinguished teachers including Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Though he won first prizes at the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his gold medal at the 1970 Chopin Competition in Warsaw that brought him worldwide recognition. In the spring of 1994 he was awarded the Avery Fisher Prize. Mr. Ohlsson made his Boston Symphony Orchestra debut at Tanglewood in 1971 and appeared with the orchestra most recently at Tanglewood this past summer. He made his most recent subscription appearances performing Grieg's Piano Concerto with the orchestra in February 1991.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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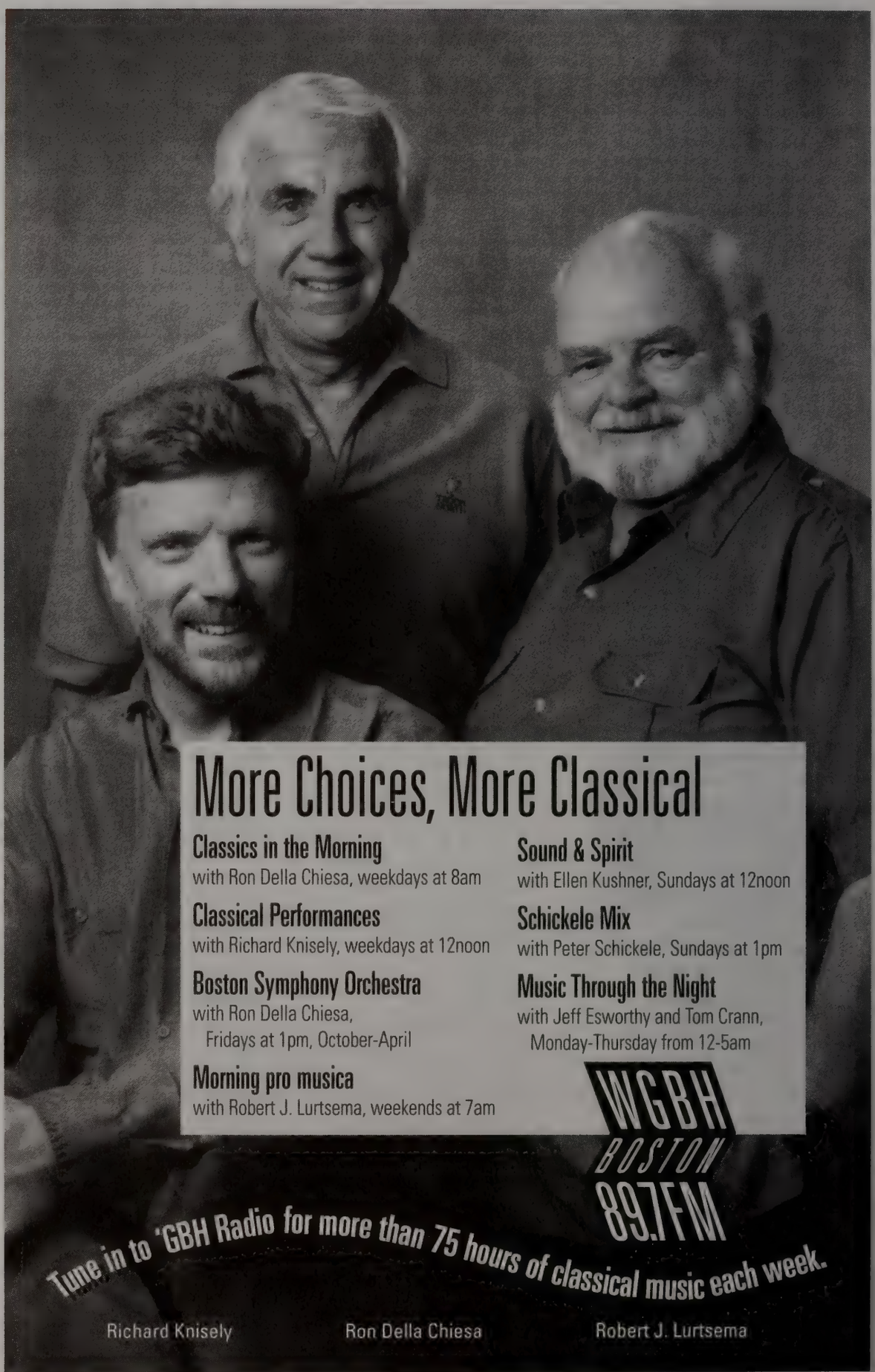
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For more information about becoming a member of the BSO's Business Leadership Association, please contact Anne Cademenos in the Corporate Programs office at (617) 638-9298.

NEXT PROGRAM. . .

Thursday, January 9, at 8
Friday, January 10, at 8
Saturday, January 11, at 8

FRANZ WELSER-MÖST conducting

HAYDN — Symphony No. 26 in D minor, *Lamentatione*

Allegro con spirito
Adagio. *Chorale.*
Menuet

LIGETI — Concerto for Violin and Orchestra

I. *Praeludium*: Vivacissimo luminoso –
II. *Aria, Hoquetus, Choral*: Andante con moto –
III. *Intermezzo*: Presto fluido
IV. *Passacaglia*: Lento intenso
V. *Appassionato*: Agitato molto

CHRISTIAN TETZLAFF

INTERMISSION

SCHUBERT — Symphony No. 4 in C minor, D.417, *Tragic*

Adagio molto – Allegro vivace
Andante
Menuetto: Allegro vivace
Allegro

Two classical symphonies of somber mood—Haydn's early Symphony No. 26, called *Lamentatione* because its themes make use of plainsong melodies from the Roman Catholic liturgy for Holy Week, and Schubert's *Tragic* Symphony, a nickname the composer himself gave to his earliest symphony in a minor key—form the bookends to this week's concert led by the young Austrian conductor Franz Welser-Möst. In addition, violinist Christian Tetzlaff returns to perform a recent violin concerto by Hungarian composer György Ligeti, who first came to wide notice when some of his music was used in the film *2001: A Space Odyssey*, and who has since written music in practically every genre.

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COMING CONCERTS . . .

Thursday 'C'—January 9, 8-10
Friday Evening—January 10, 8-10
Saturday 'A'—January 11, 8-10

FRANZ WELSER-MÖST conducting
CHRISTIAN TETZLAFF, violin

HAYDN	Symphony No. 26, *Lamentatione*
LIGETI	Violin Concerto
SCHUBERT	Symphony No. 4, *Tragic*

Thursday 'A'—January 16, 8-9:55
Friday 'B'—January 17, 1:30-3:25
Saturday 'A'—January 18, 8-9:55

RICHARD WESTERFIELD conducting
JOSEF SUK, violin

ROSSINI	Overture to *L'italiana in Algeri*
MOZART	Violin Concerto No. 3 in G, K.216
SHOSTAKOVICH	Symphony No. 15

Wednesday, January 22, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall
Thursday 'C'—January 23, 8-9:50
Friday 'A'—January 24, 1:30-3:20
Saturday 'B'—January 25, 8-9:50
Tuesday 'B'—January 28, 8-9:50

SEIJI OZAWA conducting
JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

ALL-	*Waverley* Overture
BERLIOZ	*La Mort d'Orphée* (American premiere)
PROGRAM	*Te Deum*

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

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THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

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IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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PARKING: For evening concerts only, the Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575. In addition, the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all BSO concerts, including Friday afternoons.

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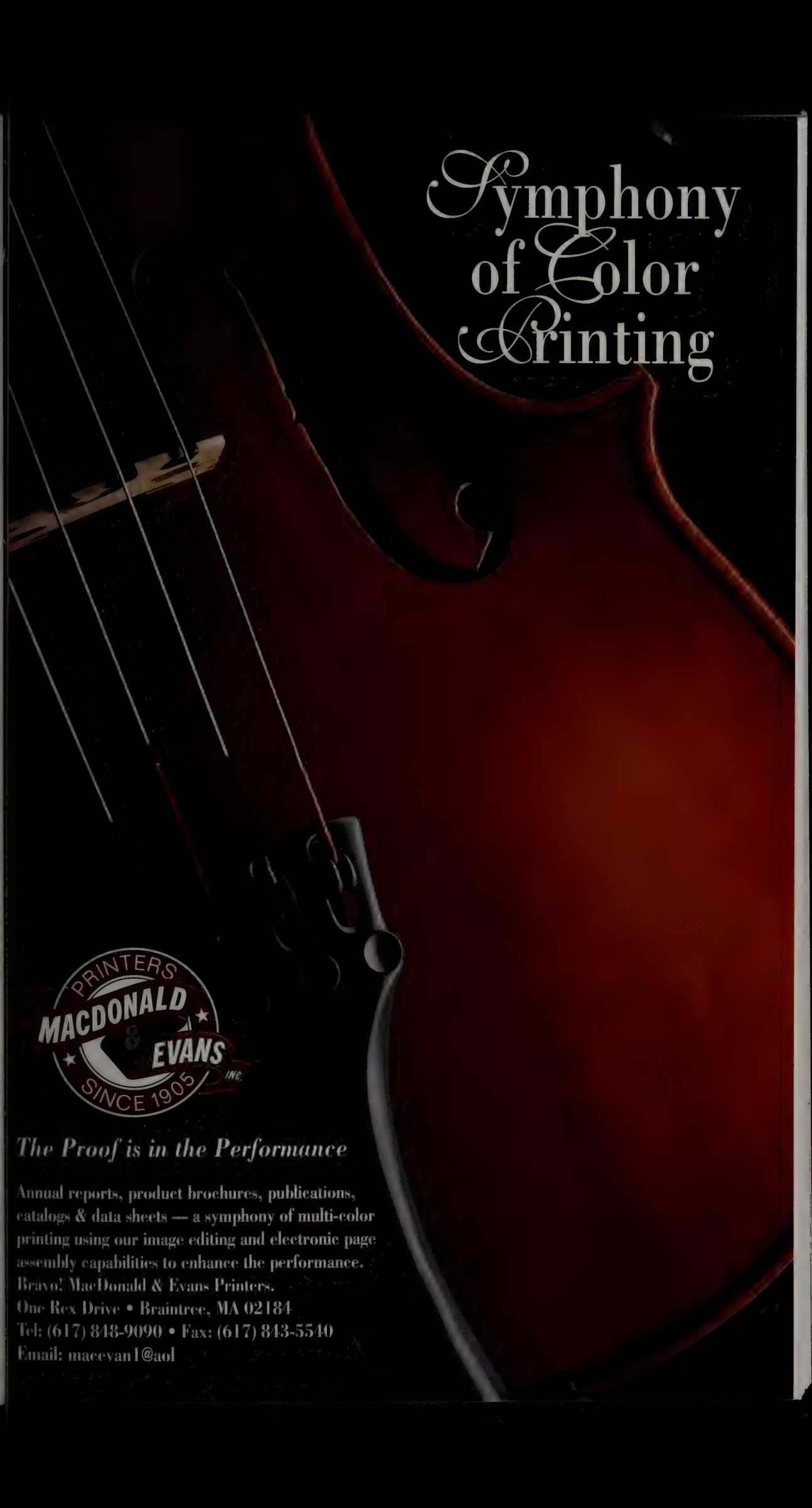
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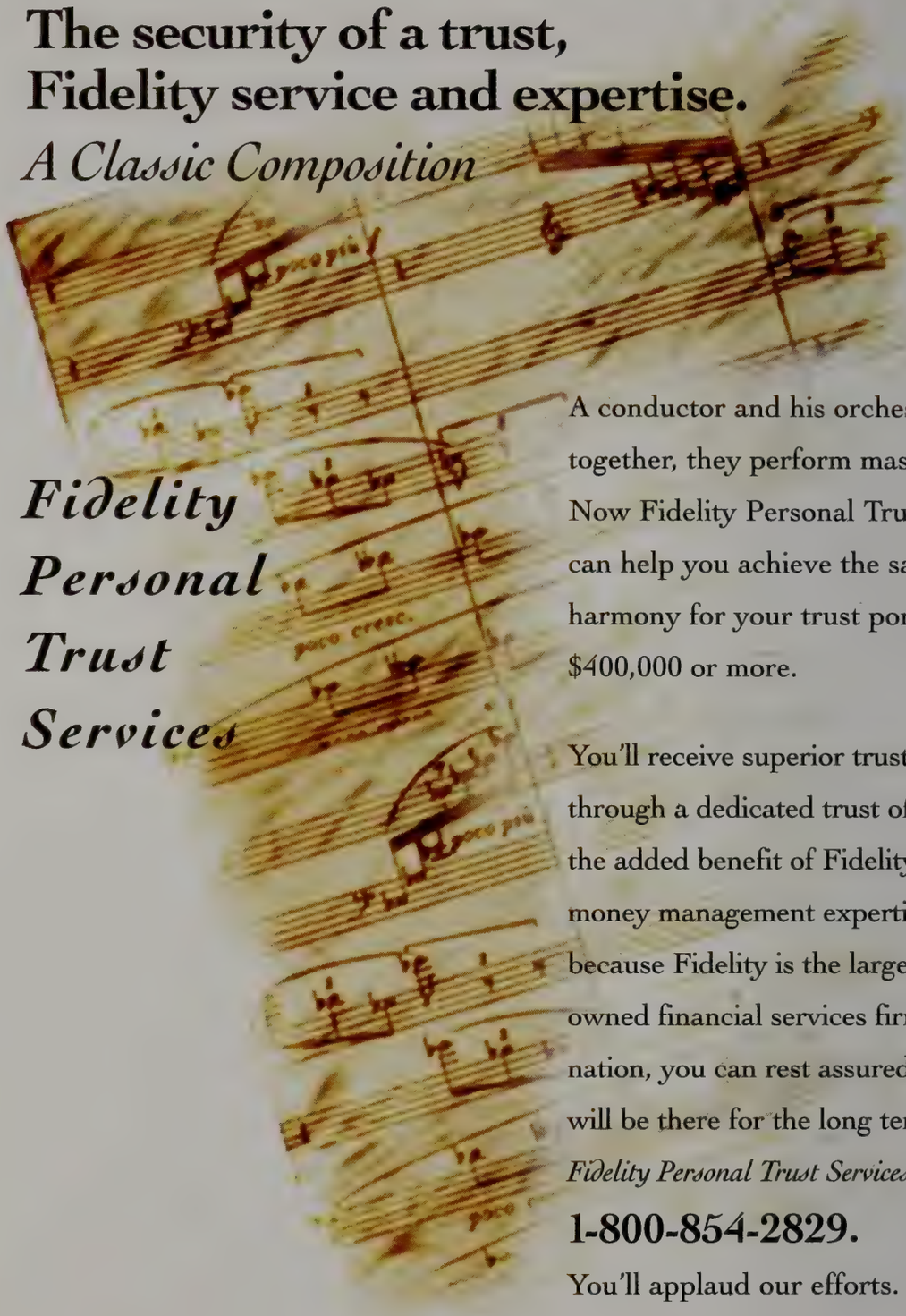
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The Gericke Years: 1884-1889 and 1898-1906



The archival exhibit currently on display in the Huntington Avenue corridor of the Cohen Wing explores the Boston Symphony Orchestra during Wilhelm Gericke's two terms as conductor. Generally acknowledged as the BSO's first "professional" conductor, Gericke is credited with having transformed the BSO from a group of musicians into an orchestra. Among the many innovations that occurred during Gericke's conductorship were the inauguration in 1885 of the "Promenade Concerts," which were the predecessor of the Boston Pops; the commencement of tours to other United States cities in 1886, the initiation of a series of Young People's Concerts in 1887, and the move from the old Boston Music Hall to Symphony Hall in 1900.

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BSO

New "Supper Talks" Series To Begin in January

Beginning later this month, the BSO is pleased to introduce a new series of "Supper Talks" that focus specifically on the evening's BSO program. These pre-concert talks will be given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who for many years have given the very popular talks preceding BSO Open Rehearsals and selected Friday-afternoon concerts. Beginning with a buffet-style supper, "Supper Talks" offer insights into the evening's Boston Symphony program, including taped musical examples to enhance your appreciation of the music under discussion. Upcoming "Supper Talks" will focus on music of Berlioz (Tuesday, January 28), Mozart and Bruckner (Thursday, January 30), American composers Gould, Copland, Schuman, and Gershwin (Tuesday, February 11), and Haydn and Shostakovich (Saturday, February 15). Doors open at 5:30 p.m. for à la carte cocktails and conversation. Supper is served at 6:15 p.m. in Higginson Hall in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets, priced at $24 per person, are available at the Symphony Hall Box Office or through SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by telephone.

New SymphonyPass Program

The Boston Symphony Orchestra's new SymphonyPass offers a flexible and affordable way to attend BSO subscription concerts. There are two options: "SymphonyPass 4" for $170 (corresponding to the second-lowest single ticket price of $30-31) and "SymphonyPass 5" for $135 (corresponding to the lowest single ticket price of $23-24), each including seat locations in the orchestra, first balcony, and second balcony. Each SymphonyPass includes six coupons, which may be redeemed, subject to ticket availability, either in person at the Box Office, or by reserving tickets at least two weeks in advance through SymphonyCharge at (617) 266-1200 and mailing in the coupons. There is a limit of one ticket per coupon, but no limit to the number of coupons that may be redeemed per concert. Please note that purchasing a SymphonyPass does not guarantee seat availability, and that SymphonyPass holders are not entitled to subscriber benefits. "SymphonyPass 5" holders may only redeem their coupons for the lowest price category. In the event a concert has only lowest-priced tickets remaining, "SymphonyPass 4" holders will be issued tickets at that price level, with the difference credited as a contribution to the BSO. For further information, or to order a SymphonyPass, please call (617) 266-7575.

Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season continue with an exhibition, on display through January 24, of watercolors by Katharine Gericke, daughter of the BSO's second music director Wilhelm Gericke. Never before seen in America, Katherine Gericke's landscapes reflect her close artistic ties to music centers such as Salzburg and Venice in the 1920s and '30s. Assembled by Joseph Gropper of the Gropper Art Gallery in Watertown, this show will be followed by an exhibition of photographs by Béla Kalman. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

BSO Members in Concert

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs its second of this season's three programs on Sunday, January 12, at 8 p.m. at the C. Walsh Theatre, Suffolk Uni-

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versity, 55 Temple Street on Beacon Hill. The program includes the Boston premiere of Mario Davidovsky's *Flashbacks* and the world premiere of Charles Fussell's "mini-opera/oratorio" *The Astronaut's Tale*, composed for the twenty-fifth anniversary of Collage New Music. Single tickets are $12 ($6 students or seniors). For more information call (617) 325-5200.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble plays music of J.S. Bach and Telemann on a program with Elliott Carter's Sonata for flute, oboe, cello, and harpsichord on Friday, January 31, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, February 2, at 2:30 p.m. at Trinity Church in Newton Centre. In addition to Mr. Miller, the performers include Elizabeth Ostling, flute, Peggie Pearson, oboe, and Mark Kroll, harpsichord. Tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—joins conductor Ronald Knudsen and the New Philharmonia Orchestra for Schulhoff's Concerto for String Quartet and Chamber Orchestra as part of a program also including Brahms's *Tragic* Overture and Shostakovich's Symphony No. 5 on Saturday evening, February 8, at 8 p.m. and on Sunday afternoon, February 9, at 3 p.m. at Ellsworth Auditorium at Pine Manor College in Chestnut Hill. Tickets are $22 and $17 (students $12 and $10). For tickets or more information, call (617) 527-9717.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

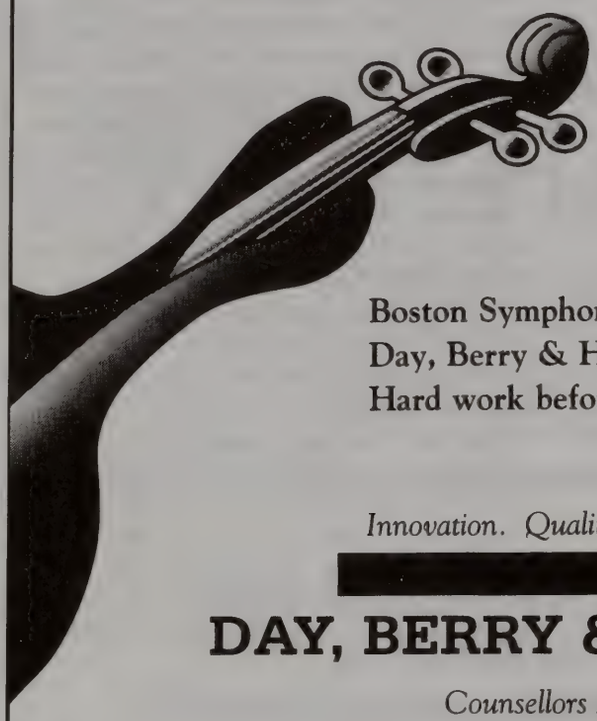
If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call Pauline McCance in the Volunteer Office at (617) 638-9263.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.



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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversaryof the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON ORCHESTRA 1996-97

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

°Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
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*Victor Romanul
Bessie Pappas chair

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

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*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Kelly Barr

*Wendy Putnam

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

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Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

*Andrew Pearce

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡On sabbatical leave
° On leave
§Substitute player

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
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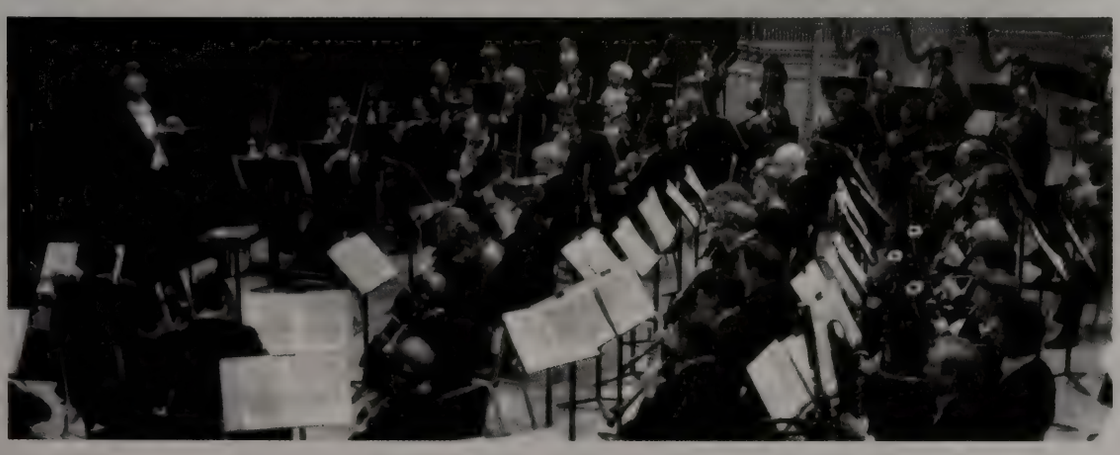
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HAYDN — Symphony No. 26 in D minor, *Lamentatione*

Allegro con spirito
Adagio. *Chorale.*
Menuet

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II. *Aria, Hoquetus, Choral*: Andante con moto –
III. *Intermezzo*: Presto fluido
IV. *Passacaglia*: Lento intenso
V. *Appassionato*: Agitato molto

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SCHUBERT — Symphony No. 4 in C minor, D.417, *Tragic*

Adagio molto – Allegro vivace
Andante
Menuetto: Allegro vivace
Allegro

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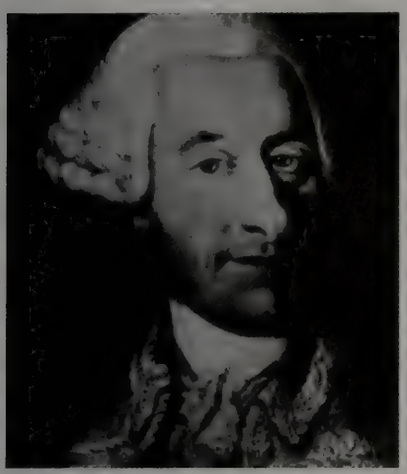
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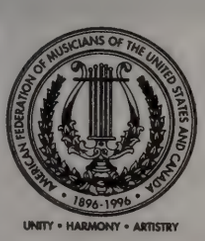
Joseph Haydn
Symphony No. 26 in D minor, *Lamentation*



Franz Joseph Haydn was born in Rohrau, Lower Austria, during the night between March 31 and April 1, 1732, and died in Vienna on May 31, 1809. The Symphony No. 26, called Lamentatione, *was probably composed in late 1768 or early 1769. The date of the first performance is unknown, but it may well have taken place on Good Friday of 1769 in one of the many Austrian monasteries in which music was highly cultivated. The only previous performances of this symphony by the Boston Symphony Orchestra took place in concerts conducted by Antal Dorati at the time of the 250th anniversary of the composer's birth, in April 1982. The symphony is scored for two oboes and two horns plus strings; a bassoon is also included as a doubling instrument for the bass line, following Haydn's practice. A harpsichord (not written into the score) is employed as continuo instrument. The harpsichordist at these performances is Mark Kroll.*

Some of the most active music-making in eighteenth-century Austria was in the large monastic establishments, where music functioned not only as an adornment to the liturgy but also as a social, artistic, and intellectual pastime. Many of the monasteries had their own orchestras as well as all kinds of smaller chamber-music ensembles. (One happy result of this situation is that in our own times scholars have located many lost or unknown works by Haydn—or better manuscripts of known works—stashed away in the organ lofts of old abbeys and forgotten for two centuries.*) It is even possible that

*Haydn scholar H.C. Robbins Landon tells of visiting one such monastery years ago and asking if they had any old music. When he was assured that they did not, he asked if he might, in any case, rummage around in the organ loft and the chamber in which the organ pipes were located, this being a place where music was often stored. When the monk opened the door of the chamber he found the room stacked practically floor-to-ceiling with eighteenth-century musical sources, including what turned out to be perhaps the single largest collection of unknown Haydn sources rediscovered in our time. When he confronted his informant with this material and commented, "I thought you said you didn't have any old music," the man shrugged and said, "Oh, I thought you meant *old* [i.e. Medieval] music; we've got tons of this stuff!"



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some of Haydn's works were composed on commission from religious establishments—including some of the symphonies.

The symphony conventionally identified as No. 26 (the numbers do not accurately indicate order of composition) was apparently composed late in 1768 or early in 1769. The composer's autograph manuscript, which might have carried the date of composition, is lost, but he kept his own personal catalogue of his works, entering major compositions as he completed them. Though these entries were usually not dated, we can often estimate the time from the works composed around them whose dates we do know. In the case of Symphony No. 26, Haydn entered the work into his catalogue immediately after the overture to his opera *Lo speziale*, which was first performed in the autumn of 1768 at Eszterháza, and two entries before the Symphony No. 48, which survives in a copy dated 1769. But we have no idea for whom he composed this unusual work.

We can, however, form a hypothesis, based on the fact that each of the first two movements quotes melodic material from the repertory of Medieval plainsong, that the symphony may have been commissioned by one of the monastic establishments that had its own orchestra. Certainly many of the surviving copies of the music come from such establishments, suggesting that they found the work both useful and appropriate. But which one, and for what occasion, must remain matters of conjecture, though the fact that both quotations from the plainsong repertory make use of thematic materials connected with the liturgy of Holy Week—and especially Good Friday—is certainly suggestive.

The first movement is in the normal sonata form, though it has some unusual features. After a dark, syncopated passage in D minor, which serves as the opening thematic material, we might expect a modulation to F, the relative major, and a new theme. But though we go to F, there is no modulation—simply a jump from one key to the other. And the new material that appears—in the oboe and second violin—is clearly a

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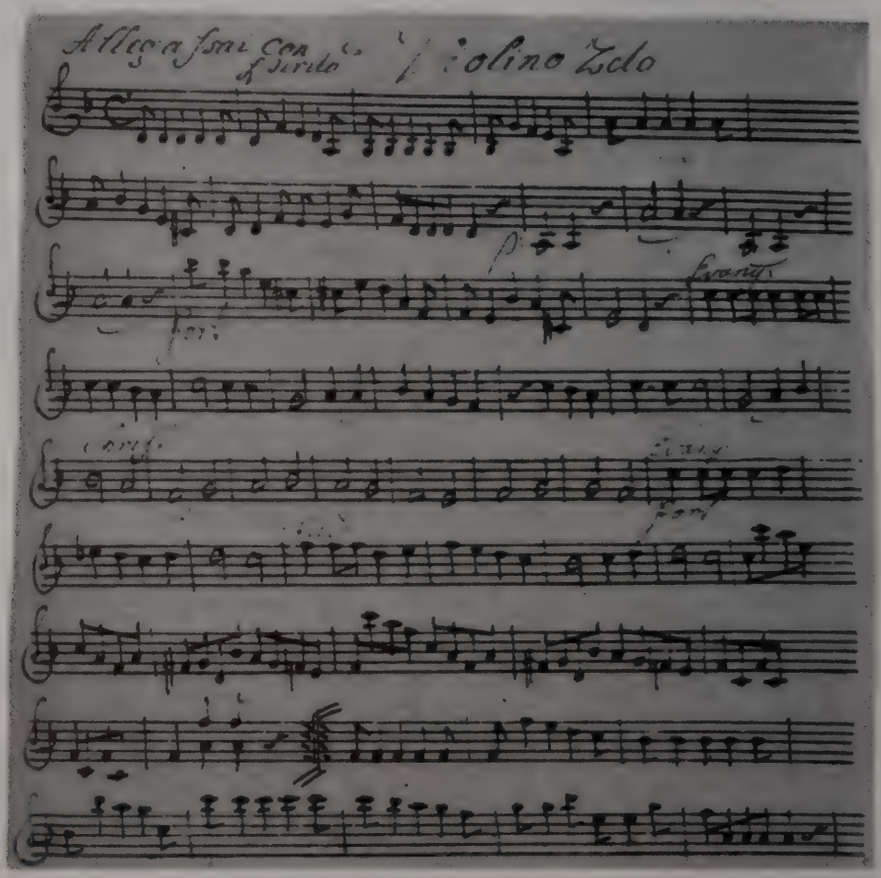
"No, but if you hum a few bars..."



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plainsong melody. A clue to the identity of this music is found in the manuscript second violin part that survives in the Herzogenburg Abbey (see the illustration below), where someone has annotated the music with the words "Evang[elist]," "Christ[us]," and "Jud[en]." These terms traditionally refer to the participants in liturgical dramas for Good Friday, which have been sung to plainsong formulations since the Middle Ages (the Evangelist, or narrator; Christ; and the chorus of Jews, usually identified by the Latin word "*turba*," "crowd"). The melodic formulas not only survived in the eighteenth century, but were clearly used in performance, since the liturgical books were reprinted at that time. (The illustration on the opposite page shows an edition of 1761 that includes the formulas Haydn borrowed). It seems likely, then, that the symphony was designed for performance at a time and place in which the formulas of the liturgical dramas would be familiar and recognizable to the audience—very likely as a part of a Good Friday service, even perhaps as an overture to the performance of a liturgical drama, though this is pure speculation. In any case, the first movement of the symphony follows the normal sonata pattern. In the recapitulation, the plainsong melodies recur in D major highlighted by the addition of the first horn. Haydn was clearly determined to ensure that his audience noticed the quotation!

The Adagio draws upon another plainsong melody—the formula for reciting the Lamentations of Jeremiah, which begin (in the Latin liturgy) with the Hebrew letters of the alphabet that identify each verse. These alphabetical references have traditionally been set to music in an extended lyrical phrase (polyphonic settings go back to the

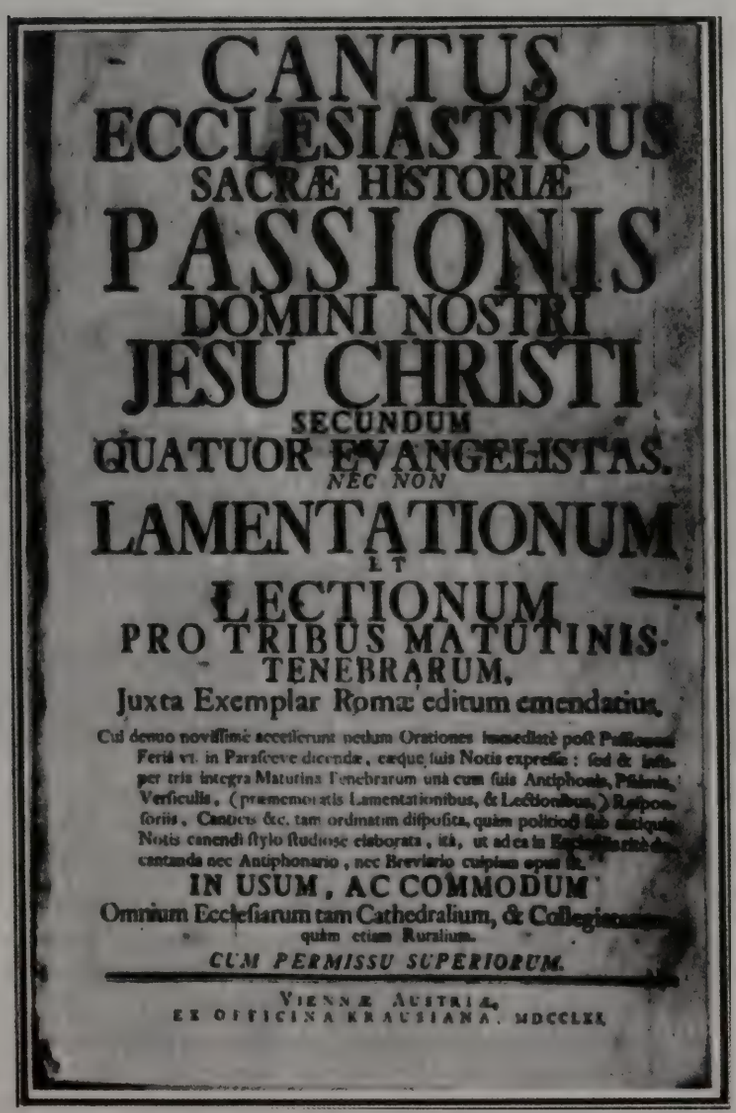


A manuscript second violin part of Symphony No. 26 from the monastery of Herzogenburg in Lower Austria. An eighteenth-century hand has identified the traditional melodic formulas of plainsong liturgical drama as quoted by Haydn: "Evang[elist]" at the end of the third and fifth staves, "Christ[us]" at the beginning of the fifth staff, and "Jud[en]" over the third measure of the sixth staff.

Renaissance; one of the best-known of more recent versions is by François Couperin, who wrote for solo voice and continuo in the early eighteenth century). Haydn's theme, again presented in the oboe and second violin (with varied elaboration in the other parts), is one of these Lamentations phrases, and is responsible for the nickname of the symphony.

It is not entirely unknown for an early Haydn symphony to end with a minuet movement. In this case, no doubt owing to the context, the minuet is rather severe in cut, though at least one monastic scribe, in the abbey at Melk, decided that a dance should have no part in this score and left it out of the symphony entirely. Still, he found the music too attractive to discard entirely, so he copied it for use in a different context. The rather somber colorations of this minuet, though softened by the charm of the Trio, seem to fit the penitential tone of the whole symphony as well as any dance movement might be expected to.

—Steven Ledbetter


CANTUS
ECCLESIASTICUS
SACRÆ HISTORIÆ
PASSIONIS
DOMINI NOSTRI
JESU CHRISTI
SECUNDUM
QUATUOR EVANGELISTAS.
NEC NON
LAMENTATIONUM
ET
LECTIONUM
PRO TRIBUS MATUTINIS
TENEBRARUM,
Juxta Exemplar Romæ editum emendatius,
Cui demùm novissimè accesserunt nonum Orationes immediatè post Passionem Feriâ VI. in Parasceve dicendæ, eæque suis Notis expressæ: sed & insuper tres integræ Matutinæ Tenebrarum unà cum suis Antiphonis, Psalmis, Versiculis, (præmemoratis Lamentationibus, & Lectionibus,) Responsoriis, Canticis &c. tam ordinatim dispositæ, quàm politiori sub aliquot Notis canendi stylo studiosè elaboratæ, ità, ut ad ea in Ecclesiasticis decantanda nec Antiphonario, nec Breviario cuipiam opus sit.
IN USUM, AC COMMODUM
Omnium Ecclesiarum tam Cathedralium, & Collegiarum
quàm etiam Ruralium.
CUM PERMISSU SUPERIORUM.
VIENNÆ AUSTRIÆ,
EX OFFICINA KRAUSIANA. MDCCLXI.

First page of the Passion music from a 1761 edition of the traditional formulas. The singers are identified by the letters E (Evangelista), C (Christus), and T (turba). The opening line is very similar to the "Evangelista" material in Haydn's theme, the phrase beginning after the letter C on the second line is close to the "Christus" material, and the seventh line, introduced by the letter T, is almost identical to the phrase identified as "Juden" in the Herzogenburg violin part.



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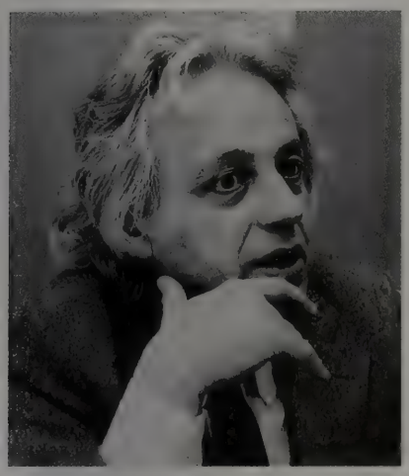


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György Ligeti
Concerto for Violin and Orchestra



György Ligeti was born in Dicsöszenmárton, Transylvania (Rumania), on May 28, 1923, and now lives in Vienna and Hamburg. He composed his Concerto for Violin and Orchestra between 1990 and 1992 for the violinist Saschko Gawriloff, who gave the first performance of what was initially a three-movement work in November 3, 1990, at the Philharmonie Cologne, with Gary Bertini conducting the Cologne Radio Symphony Orchestra. The composer subsequently expanded the work to five movements, Gawriloff giving the premiere of that final version on October 8, 1992, with the Ensemble Modern of Vienna under Peter Eötvös. Gawriloff also gave the American premiere, with Esa-Pekka Salonen and the Los Angeles Philharmonic, on February 18, 1993. These are the first performances by the Boston Symphony Orchestra. In addition to the solo violin, the score calls for two flutes, alto flute, soprano recorder, one oboe (doubling soprano ocarina), two clarinets, E-flat clarinet, sopranino ocarina, one bassoon (doubling soprano ocarina), two horns, one trumpet, one trombone, timpani, percussion (cymbals, tam-tam, two wood blocks, tambourine, snare drum, bass drum, crotales, chimes, gong, whip, glockenspiel, vibraphone, marimba, xylophone, and two slide whistles, all divided among three players), and strings, with the added requirement of one violin and one viola in "scordatura" (i.e., tuned differently from usual to create a special sound quality; see below). The work lasts about twenty-nine minutes.

György Ligeti studied composition with leading composers in his native Hungary, starting with Ferenc Farkas at the Kolzsvár Conservatory in his late teens (1941-43) and Pál Kadosa in Budapest during the summers of those same years. After the end of the war he continued studying in Budapest, at the Academy of Music, with Farkas and Sándor Veress, graduating in 1949. Hungarian music was, at that time, largely cut off from the more advanced developments of western Europe. Ligeti was very interested in the latest musical techniques, but he found it difficult to learn about the newest music being composed elsewhere and deemed it prudent to suppress his own most advanced works. He pursued research in Romanian folk music, which strongly influenced the simpler pieces he did allow to be published in the early 1950s. He was appointed professor of harmony, counterpoint, and analysis at the Academy of Music in 1950, retaining that position until his decision to leave Hungary in 1956.

Settling in Vienna, Ligeti rapidly formed ties with the leading avant-garde composers, including Stockhausen, and worked for a time at the electronic studios of the West German Radio in Cologne, an experience that was surely to have an effect on the kind of music he soon began creating for traditional instruments, particularly on *Atmosphères*, a title that he had originally intended to give to an electronic work left unfinished. In 1960 the ISCM (International Society of Contemporary Music) held its quadrennial festival in Cologne, where Ligeti's *Apparitions* was performed, creating a sensation. Overnight he was catapulted into a position of leadership among contemporary composers. Since 1960, Ligeti has taught all over the world (he was a visiting teacher at Tanglewood in 1973) and has become one of the most honored composers of our day, culminating in his receiving the 1986 Grawemeyer Award for Music Composition, a $150,000 prize endowed by a Louisville philanthropist, the largest such prize in the world. (He used the money to endow a foundation for the support of younger composers.) Contemporary composers today rarely reach an audience of millions, but Ligeti did—unwittingly, to be sure, and in a way he did not approve—when his music was used in the



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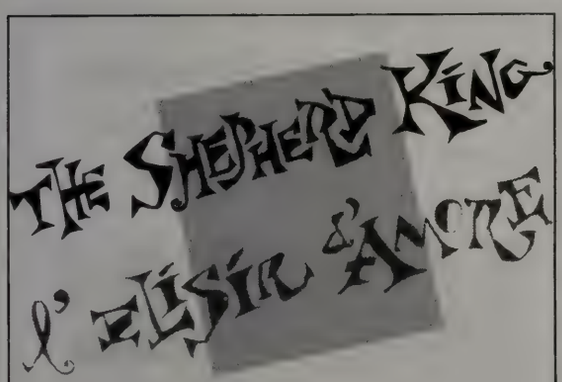
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soundtrack of the film *2001: A Space Odyssey*. Ligeti's music heard in that film, including part of *Atmosphères*, emphasizes one—but only one—important aspect of his work, music of static and quiescent character, built up out of the fundamental resources of sound itself, with almost no perceptible rhythm and no melodic element. Ligeti's music can also be highly dramatic, but that was not his goal in *Atmosphères*.

During his first years outside of Hungary, Ligeti became disenchanted with the conflict being waged among advanced composers between serialism (total organization) and chance (total disorganization), partly because he felt that, the farther one went along either path, the more the composer gave up his prerogative of making decisions about his music as it developed. In virtually all of the advanced music of that time, clear-cut intervals and rhythms seemed to be disappearing. *Atmosphères* represented one way of attaining what Ligeti called "my most basic aim as a composer," namely "the revivification of the sonorous aspect of musical form." But he went on to explain:

> However, this emphatically does not mean that I intend to limit myself to the invention of new tone colors or other sound-phenomena. It is much more important to me to discover new musical forms and a new manner of expression. My personal development began with serial music, but today I have passed beyond serialism. In *Atmosphères*, I superseded the motivic-thematic approach, and [tried]



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to establish a new textural concept of music. In this kind of music, there are no "events," but only "states," no contours of forms, but instead, an uninhabited, imaginary musical space. Tone color, usually a vehicle of musical form, is liberated from form to become an independent musical entity.

Ligeti's music grows out of many sources. The oldest was the musical tradition represented by Bartók, which naturally underlies virtually all composition by modern Hungarian composers. He also absorbed ideas from Stravinsky and Berg. But in the early 1950s, as Ligeti told Péter Várnai, "I began to feel that I had to go beyond Bartók. It did not mean repudiating, of course; stylistically, I have always maintained very strong links with him. What I felt I had to abandon were traditional forms, a musical language of the traditional kind of sonata form." He was also concerned to break away from the bar-line as a way of dividing phrases. "Of course, I went on using bar-lines and conventional musical notation in most of my compositions...as points of reference," to keep the players together. But the feeling was different. "My music is a continuous flow, unbroken by bars, like a Gregorian melody."

Of course Bartók's music is known all over the world. But another Hungarian source for Ligeti—a literary source—is liable to be completely unfamiliar. When he was a

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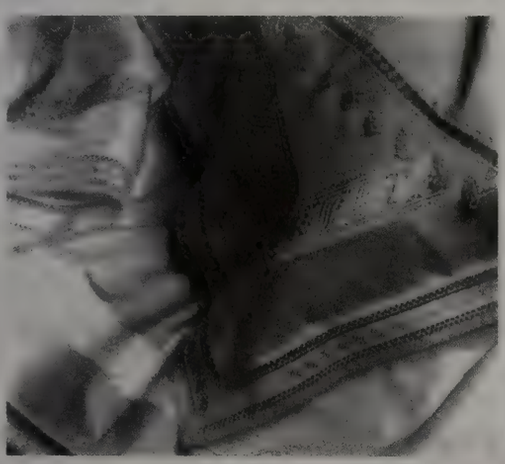
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small child, someone gave him a novel by the Hungarian writer Gyula Krudy (1878-1933), whose stories often contained as a character a widow living alone in an isolated house filled with ticking clocks and other mechanical devices. In retrospect Ligeti thinks the gift of the book was a mistake, because it was "quite unsuitable for children," but reading it, all alone, on a hot summer day in the loft of his house, he was impressed by images that never left him. Later on he created music that somehow suggested (or employed) mechanical devices, such as the 1962 *Poème symphonique* for 100 metronomes.

> The meccanico-type music really originates from reading that story as a five-year-old, on a hot summer afternoon. Afterwards, other everyday experiences came to be added to the memory of the house full of ticking clocks; images of buttons we push and a machine [that] would start working or not, as the case may be;...the Chaplin film *Modern Times*, one of the great movie experiences of my childhood. Recalcitrant machinery, unmanageable automata have always fascinated me.

In recent years Ligeti's music has been in part inspired by a fascination with fractal mathematics and the elaborate computer images that develop out of this approach, in which fairly simple formulas are reapplied to themselves over and over again, creating an apparently complex structure out of a surprisingly simple basic principle. But even

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before he had discovered fractals, this approach was apparent in his work in the 1967 work *Lontano* (performed by the Tanglewood Music Center Orchestra under the direction of Reinbert de Leeuw last August), in which the structure is built out of a superdense use of canon, the close repetition of a thematic figure in one voice after another. In the music of older composers, the repetitions usually allow enough space so that the listener can discern at least a few notes before they are lost in the increasingly complex fabric of the texture. But in *Lontano*—as in the nearly lifelike fractal images that create a seashore or a mountain range out of densely recursive mathematical formulas—the piling-up is so close that the listener can perceive texture and color, but not line.

Related to this interest in density and "mechanical" techniques is Ligeti's fascination with the American composer Conlon Nancarrow, who spent decades living and working entirely on his own in Mexico and creating a music of such extraordinary complexity that human performers could not hope to play it, so he created it directly onto piano rolls with wildly elaborate mathematical patterns overlapping (for example seventeen notes in one pattern, during the same time that another has eighteen notes, and still others nineteen and twenty). In such patterns the faster voices catch up with, or move away from, the slower ones, and the ear constantly hears different rhythmic patterns. Nancarrow found ways of creating a most vivid "mechanical" music (because it can only be performed by machines, yet goes so far beyond the capabilities of toys like music boxes as to be an entirely different kind of art), and Ligeti was fascinated by it.

And beyond this, Ligeti has always been fascinated by the natural overtones of musical sounds. These are delicate, nearly unheard sounds produced by all musical instruments as they are being played, and caused by the vibration of the sounding body (a string, or a column of air) both as a whole and in all its various parts. The first few overtones fit easily into our harmonic system (they produce octaves and fifths); but soon

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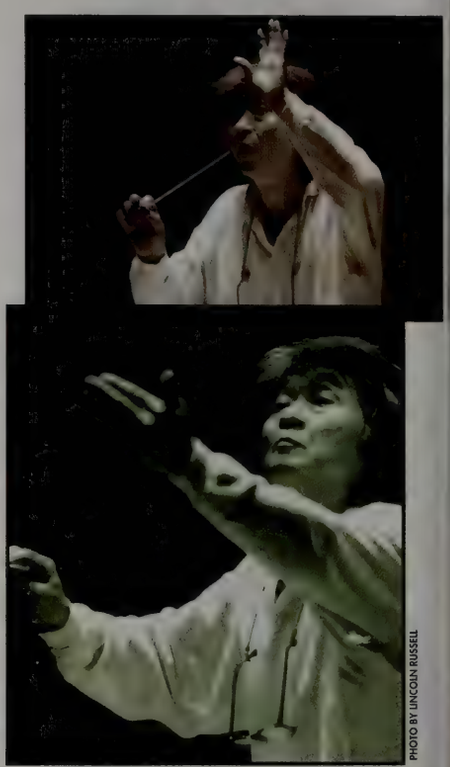


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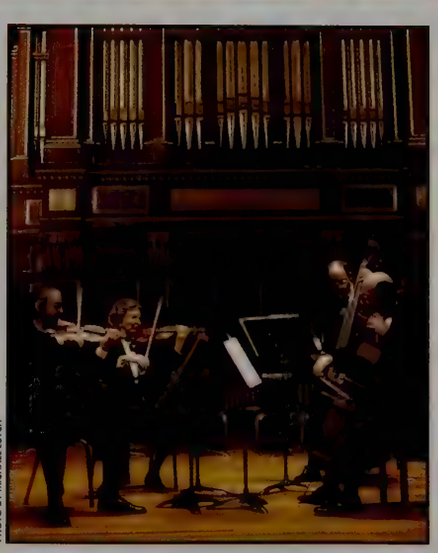


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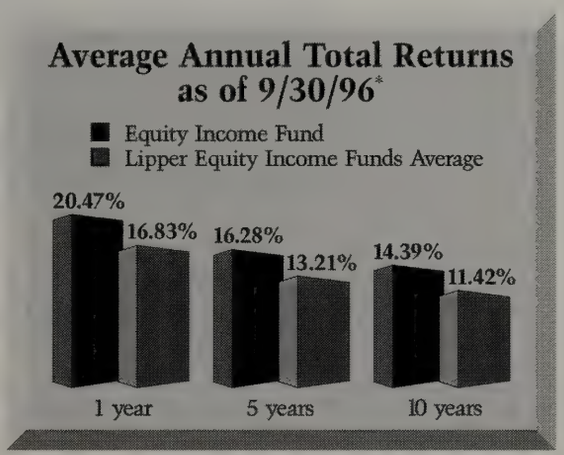
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we find overtones that are not part of our standard tempered scale, that are "out of tune." In most of our musical listening we never think of these sounds as independent pitches; they simply provide the color, the timbre, the "bite" of musical instruments in performance. But Ligeti often chooses to reinforce these "mistuned" overtones by having those very pitches played as if they were fundamental pitches of the chord (in the Concerto for Violin and Orchestra he uses the ocarinas for this reinforcement, the unusual instrument itself calling attention to the unusual sonority), and that produces still more complex aggregations of pitches that create denser sonorities and complex colors.

All of these diverse elements remain part of Ligeti's music, and all of them play some part in the extraordinary Violin Concerto that he composed for Saschko Gawriloff between 1990 and 1992.

Ligeti at first conceived the concerto in the traditional three movements, but after having made considerable progress on the work in that form, he dispensed entirely with his original first movement, wrote three new movements (played without break) in its place, then retained the original second movement (Passacaglia) now in fourth place and adapted the original finale as the fifth movement. The final form has a symmetrical pattern: in its simplest form, fast-slow-fast-slow-fast. This kind of symmetry is one continuing link to the Bartók tradition in Ligeti's work.

The first movement of the concerto shimmers with high-pitched figures, trills, and short figures presented in dense polyphony. In the orchestra, one violin and one cello are tuned not in the traditional way, but rather to the pitches of the natural harmonics emanating from the double basses to reinforce and highlight these sonorities and complicate the intonation. Ligeti has spoken of "the glassy shimmering character of the movement" which creates an "expression of fragility and danger."

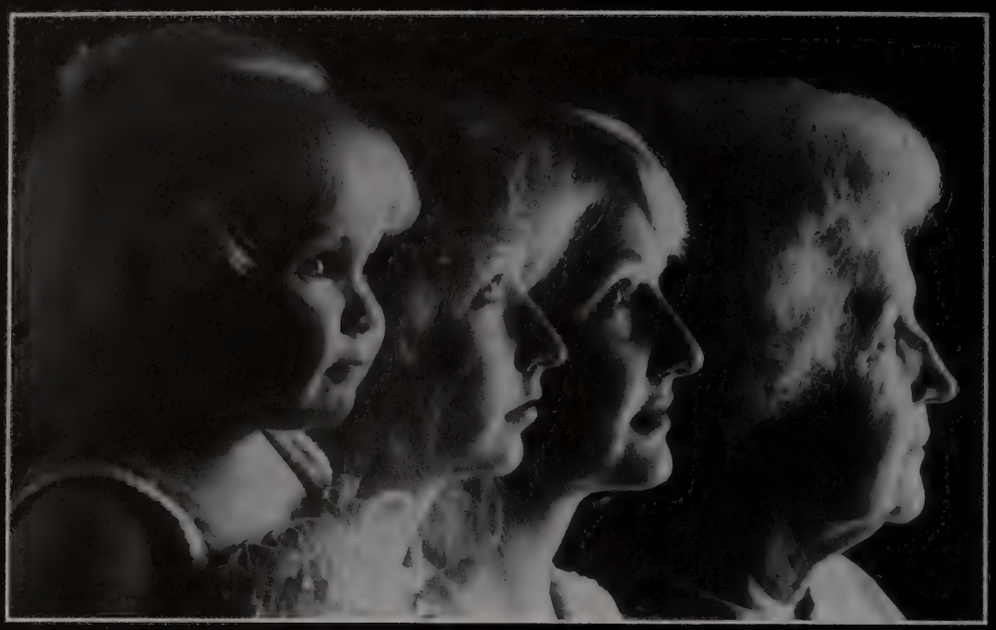
The second movement is built out of small melodic fragments (hence "Aria" in the title) repeated over and over slowly in new combinations, to which are eventually added counterpoints ("Hoquetus," a Medieval term for a kind of "hiccoughing" alternation between contrapuntal voices), with horns playing in natural harmonics and ocarinas added for further harmonic complexity. The movement closes with a brass chorale, again with the harmonics causing "mistuning."

The third movement (continuing directly from the second) brings back the shimmering quality of sound from the opening, though the solo violin plays more overtly "melodic" material against chromatic scales showering down.

The Passacaglia is built on a ground bass, a chromatic scale pattern that rises gradually upward from the bottom of the orchestra, while far above shimmers the sustained solo violin. Eventually other voices enter, more rhythmically in the middle of the texture, and the slow overall progress of the ground bass patterns generates an increasingly powerful thrust of activity.

The finale begins by taking all of the foregoing strange and complex ideas and "multiplies them all on top of each other," as Paul Griffiths puts it. Eventually the solo violin emerges for a cadenza created by Saschko Gawriloff out of material that Ligeti had originally used in the discarded opening movement, after which the orchestra closes with what is left of Ligeti's original third movement.

—S.L.



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Franz Schubert
Symphony No. 4 in C minor, D.417, *Tragic*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. His Symphony No. 4 was completed by April 27, 1816, and probably had its first performance that year in Vienna under Otto Hatwig, with an amateur orchestra that had developed from the Schubert family string quartet. The subtitle "Tragic" is Schubert's own and was added at a later date. The first documented public performance was given at Leipzig on November 19, 1849, with August Ferdinand Riccius conducting. Theodore Thomas gave the first American performance of the Andante only at the Boston Music Hall on December 23, 1871, and programmed it also at New York's Steinway Hall and the Academy of Music in Philadelphia in January 1872. The first American performance of the entire work was given by Ernst Perabo and Benjamin J. Lang in a four-hand piano arrangement in Wesleyan Hall in Boston on February 2, 1872. The first documented orchestral performance of the complete work in America was given by Eugene Luening with the Musical Society at the Academy of Music in Milwaukee on February 2, 1897. Georg Henschel and Wilhelm Gericke led Boston Symphony performances of the Andante only in March 1884 (Henschel), January 1885 (Gericke), and February 1888 (Gericke again). The complete score was introduced to Boston Symphony audiences by Pierre Monteux in April 1921, subsequent performances being given by Serge Koussevitzky, Charles Munch, Thomas Schippers, Richard Burgin, Carlo Maria Giulini, Andrew Davis (the most recent Tanglewood performance, on July 19, 1981), and Sir Colin Davis (the most recent subscription performances, in March and April 1984). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After the *Unfinished* and the *Great* C major, the Fourth and Fifth of Schubert's symphonies are the ones most often played, but even then not all that often. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are infrequently heard, while the appealingly inventive Sixth remains something of a rarity on concert programs.

Schubert's Fourth Symphony, the *Tragic*, was completed in April 1816, the same month that he unsuccessfully applied for the post of music master at a training school in Laibach (Ljubljana). As a child, his strong and most natural inclinations had always been toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist, and their father played cello. Like his brothers, Schubert was sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the Stadtkonvikt, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of Hofkapellmeister Antonio Salieri (best-known today, courtesy playwright Peter Schaffer, for his alleged rivalry with Mozart and for the unfounded story that his poisoning of Mozart caused the latter's early death), and there, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory regularly

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included symphonies of Haydn and Mozart, Beethoven's First and Second symphonies, overtures, and other works. It was this orchestra that played Schubert's First Symphony, which he completed in October 1813.

1813 was also Schubert's last year at the Stadtkonvikt. His voice had broken the previous summer, ending his time as a chorister, and he left there that November, turning down a fellowship, perhaps over a disciplinary matter. Now he was at a crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time Schubert managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which he successfully conducted himself at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig*. (The song *Gretchen am Spinnrade*, which supposedly elicited from Salieri the comment that Schubert was a genius who could do anything, was written on October 19 the year before, when he was just sixteen.) Despite this, the break from schoolmastering came only several years later, after attachments with friends like Josef von Spaun, eight years Schubert's senior, who had



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helped organize the Stadtkonvikt orchestra, and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

In the slow introduction to his first three symphonies, Schubert had already demonstrated the ear for orchestral color that is immediately apparent in the opening measures of the *Tragic* Symphony, where a unison C for full orchestra gives way to a somber passage for strings, with emotional heightening provided by the addition of woodwinds. This is Schubert's first symphony in the minor mode—a hint, perhaps, as to the origin of its subtitle—and it may be viewed as something of a study in mood and color, as well as exemplifying a new approach on the composer's part to symphonic weight, a concern to be taken up again with considerably broadened perspective in his Sixth Symphony of 1817-18. (The intervening Fifth Symphony, Schubert's only symphony besides the *Unfinished* to lack a slow introduction, and also his most lightly scored, is marked primarily by lightness, grace, and economy of means.)

The dark chromaticism, sighing woodwinds, portentous drumstrokes, and dramatic breadth of the Fourth Symphony's introduction give way to an Allegro that is driving and grim in its first theme, clearly suggesting Haydnesque *Sturm und Drang*. The second theme is more lyric, but melancholy despite its major-mode leanings. The joyful exuberance with which the exposition closes comes as something of a surprise and serves to anticipate the C major close of the movement as a whole.

The first statement of the Andante's main theme, in A-flat major (reflecting Schubert's inclination for key areas a third or sixth away from home base, A-flat being the sixth degree, or submediant, of the symphony's home C minor scale), is made poignant by the presence of the solo oboe; the contrasting material of this movement, first forceful and then wistful, is presented against a background of restlessly pulsating strings. The third movement contrasts a jagged, downward-thrusting, minor-mode minuet against a major-mode Trio of rising lines and a more legato, folklike character.

In his finale Schubert is successfully able to combine drama, grace, pathos, melancholy, good humor (in the rollicking second theme), and even grandeur (in the fanfare-like material that closes both exposition and recapitulation) with the relaxation over long musical stretches—again through use of third- and sixth-related key areas—that represents a hallmark of Schubert's style in so many of his works. The symphony ends in unbridled, if chromatically colored, C major, on a threefold repetition of the same unison note with which it began.

—Marc Mandel

More . . .

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series is a first-rate short introduction (Littlefield paperback). The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Norton paperback). Two recent books cut a significant swathe across a substantial part of Haydn's work, ranging far beyond the limited field implied in their titles. James Webster's *Haydn's "Farewell" Symphony and the Idea of Classical Style* devotes about one-third of its length to a detailed appreciation of the *Farewell* Symphony and the remainder of the book to its implications for cyclic organization throughout Haydn's work (Cambridge). Elaine R. Sisman's *Haydn and the Classical Variation* offers thorough treatment of one of Haydn's most fundamental procedures (Harvard). Antal Dorati recorded the Symphony No. 26 as part of his massive series including all of the Haydn symphonies with the Philharmonia

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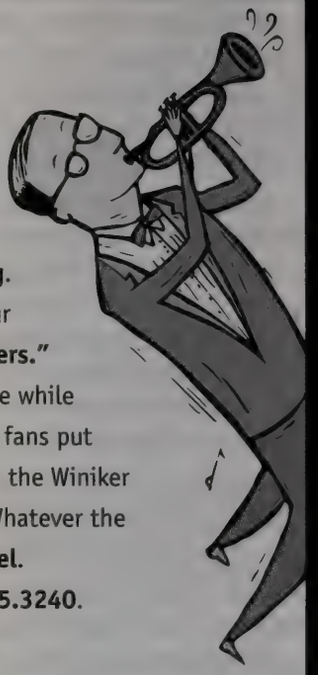
Hungarica; it is now part of a four-CD box containing symphonies 17-33 (London). Christopher Hogwood has begun a survey of the Haydn symphonies with the Academy of Ancient Music; Symphony No. 26 is found in Volume 6 of that set (Oiseau-Lyre, three discs including also symphonies 42, 43, 44, 48, and 49). For a single disc containing this symphony, you might try the performance, recorded in concert, of Jesús López-Cobos with the Lausanne Chamber Orchestra (Denon, with symphonies 30 and 31).

Much of the literature on György Ligeti is in German. Aside from the article in The New Grove, which only goes up to about 1980, there is a series of interviews with the composer published in book form as *Ligeti in Conversation* (Eulenburg paperback); the interviewers are Péter Várnai, Josef Häusler, Claude Samuel, and Ligeti himself. But this, too, is a dozen years old and does not deal with the more recent concertos for piano or violin. Saschko Gawriloff, the dedicatee and first performer of the Violin Concerto, has recorded it with Pierre Boulez conducting the Ensemble InterContemporain (Deutsche Grammophon, with Ligeti's Cello Concerto and Piano Concerto).

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories; it is called *Schubert: Memoirs by his Friends* (Da Capo). The excellent Schubert article in The New Grove by Brown and Eric Sams has been reprinted in paperback as *The New Grove Schubert* (Norton). The latest detailed work on Schubert's biography comes from Maynard Solomon, whose psycho-biography of Beethoven is one of the most useful—and carefully documented—of contributions to that genre. His article "Franz Schubert and the Peacocks of Benvenuto Cellini," in *19th-Century Music* for Spring 1989, attracted considerable attention for its picture of Schubert as a homosexual libertine. (No doubt Solomon will have more to say on this matter in his forthcoming biography of the composer.) This discussion has become such a hot topic in musical scholarship that an entire recent issue (Summer 1993) of the journal was devoted to the topic: "Schubert: Music, Sexuality, Culture," with four major articles and four briefer commentaries by leading scholars, covering a wide range of viewpoints. All of Schubert's symphonies are available in several complete sets, of which Claudio Abbado's with the Chamber Orchestra of Europe is particularly fine (Deutsche Grammophon, five discs; Symphony No. 4 is also available separately, paired with the Symphony No. 3). Neville Marriner's complete traversal of the Schubert symphonies with the Academy of St. Martin in the Fields also includes a "completion" for the *Unfinished* Symphony and some fascinating Schubertian fragments (Philips). For those who prefer the sound of period instruments, Roger Norrington's performance of the *Tragic* Symphony with the London Classical Players is coupled with the Symphony No. 6 (Angel).

—S.L.

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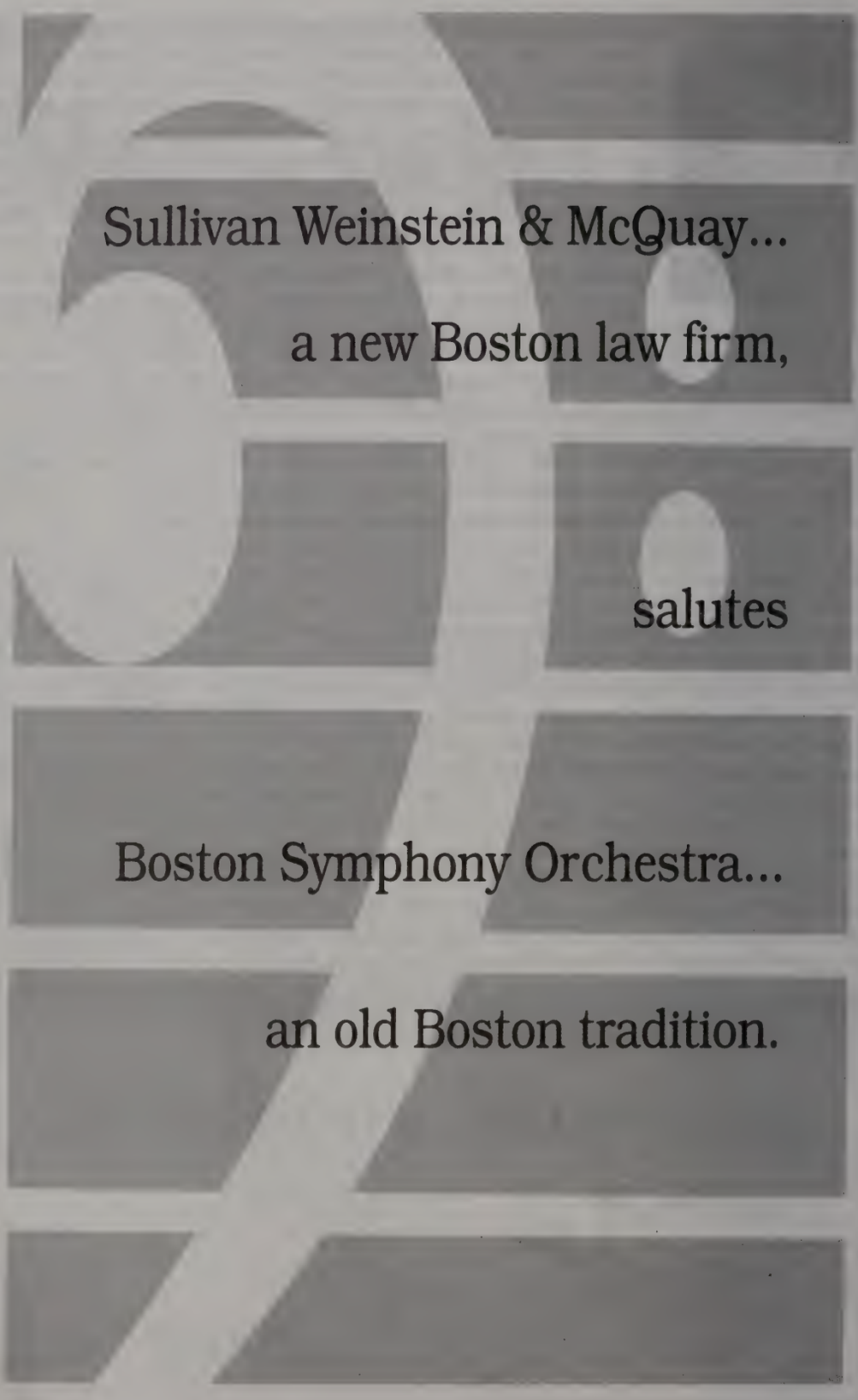
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Franz Welser-Möst



Since his American debut with the Saint Louis Symphony in 1989, the Austrian conductor Franz Welser-Möst has returned reguarly to this country as a guest with such ensembles as the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Atlanta Symphony, the Los Angeles Philharmonic, and the Saint Louis Symphony. Mr. Welser-Möst is now music director of the Zurich Opera, where he made his debut in 1992 conducting *Der Rosenkavalier*. His subsequent productions in Zurich have included *Rusalka*, *Un ballo in maschera*, *Die Fledermaus*, *Les Contes d'Hoffmann*, and *Così fan tutte*. Other operatic engagements have included *L'italiana in Algeri* and *Le nozze di Figaro* at the Vienna Staatsoper, *La clemenza di Tito* at the Deutsche Oper Berlin, and *Elektra* at the Brucknerhaus in Linz. He made his debut with Glyndebourne Opera in 1993 at the Royal Festival Hall with concert performances of *The Merry Widow* and conducted *Peter Grimes* at the Glyndebourne Festival the next year, returning last summer for *Così fan tutte*. Mr. Welser-Möst's rise to the international circuit began in 1986, when he made his debut with the London Philharmonic, of which he was appointed music director in 1990, holding that position for six years. During this period, in addition to his American engagements, he appeared as a guest with such European orchestras as the Vienna Philharmonic, the Bayerischer Rundfunk, and the Oslo Philharmonic. He is also closely involved in planning the Linz Bruckner Festival, at which he regularly conducts. Following performances last season with the Los Angeles Philharmonic, the Philadelphia Orchestra, and the Cleveland Orchestra, he returns to the United States this month and next for appearances in Boston, Philadelphia, Saint Louis, Cleveland, and Los Angeles, and then in May to conduct the New York Philharmonic. Mr. Welser-Möst holds an exclusive recording contract with EMI; his numerous recordings with the London Philharmonic include Schmidt's Symphony No. 4, which has won the 1996 *Gramophone* Award for Best Orchestral Recording; Bruckner's Fifth and Seventh symphonies; Orff's *Carmina burana*, *Catulli carmina*, and *Trionfo di Afrodite*; Stravinsky's *Oedipus Rex* and *The Firebird*; Lehár's *The Merry Widow*; Kancheli's Symphony No. 3, and Pärt's Symphony No. 3. He recently made his first recording with the Philadelphia Orchestra, of music by Korngold. In October 1995 Franz Welser-Möst received an "Outstanding Achievement Award" from the Western Law Center for Disability Rights in Los Angeles, in recognition of his personal support and advocacy on behalf of people with disabilities, and in particular for his support of the Institute Hartheim, a home for people with disabilities in Linz. Mr. Welser-Möst was born in 1960 in Linz, where he studied with the composer Balduin Sulzer. He has appeared on two previous occasions with the Boston Symphony Orchestra, in November 1993 and March 1996.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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Christian Tetzlaff



Born in Hamburg in 1966, German violinist Christian Tetzlaff performs and records a broad spectrum of works, ranging from music of J.S. Bach to the great concertos of the twentieth century. An exclusive Virgin Classics artist, he has recently released the complete Bach sonatas and partitas for solo violin. New additions to his discography include the complete Mozart violin concertos, and a duo-album with pianist Leif Ove Andsnes of works by Janáček, Debussy, Ravel, and Nielsen. Previous recordings have included the Dvořák Violin Concerto, Lalo's *Symphonie espagnole*, the Janáček Violin Concerto, Bartók's Violin Concerto No. 2 and Sonata for Solo Violin, and three Haydn violin concertos. Mr. Tetzlaff's international career was launched in 1988 with two performances of Schoenberg's Violin Concerto, first with Sergiu Celibidache and the Munich Philharmonic at the Berlin Festival and subsequently in his American debut with Christoph von Dohnányi and the Cleveland Orchestra. Since then he has been in demand as soloist with many of the foremost orchestras and conductors worldwide, including those of Atlanta, Boston, Chicago, Cincinnati, Detroit, Houston, Los Angeles, Philadelphia, San Francisco, and Toronto. Summer engagements have taken him to the Blossom Festival, the Mostly Mozart Festival, and the Hollywood Bowl. In August 1994 he joined the Cleveland Orchestra for a tour of major European festivals, including Salzburg, Lucerne, Edinburgh, Ludwigsburg, and the London Proms. In addition to the present Boston Symphony engagement, highlights of his 1996-97 season include a return to the Berlin Philharmonic, a debut with the Vienna Philharmonic at the Salzburg Festival, a tour with Christoph Eschenbach and the Houston Symphony with concerts in Dusseldorf, Vienna, Berlin, Stuttgart, and Frankfurt, and two appearances with the Munich Radio Symphony Orchestra, first under Lorin Maazel in Brahms's Double Concerto and shortly after as soloist in Shostakovich's Violin Concerto No. 1 with Leonard Slatkin. Christian Tetzlaff was born into a musical family; his three siblings have all become professional musicians. He began playing the violin and the piano at six and continued his musical studies while pursuing a regular academic education. After making his professional debut at fourteen in Hamburg, he became a pupil of Üwe-Martin Haiberg at the Hochschule für Musik in Lübeck. In 1985-86 he was awarded a scholarship to study for a year with Walter Levine, first violinist of the LaSalle Quartet, at the University of Cincinnati College-Conservatory of Music. He plays a Stradivarius from 1713 and a modern violin (1996) by Peter Greiner. Mr. Tetzlaff made his Boston Symphony debut in November 1990 with the Schumann Violin Concerto and returned in March 1993 as soloist in Alban Berg's Violin Concerto.

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For more information about becoming a member of the BSO's Business Leadership Association, please contact Anne Cademenos in the Corporate Programs office at (617) 638-9298.

NEXT PROGRAM. . .

Thursday, January 16, at 8
Friday, January 17, at 1:30
Saturday, January 18, at 8

RICHARD WESTERFIELD conducting

ROSSINI — Overture to *L'italiana in Algeri*

MOZART — Violin Concerto No. 3 in G, K.216
- Allegro
- Adagio
- Rondeau: Allegro

JOSEF SUK

INTERMISSION

SHOSTAKOVICH — Symphony No. 15 in A, Opus 141
- Allegretto
- Adagio
- Allegretto
- Adagio – Allegretto

Making his Boston Symphony Orchestra debut, BSO Assistant Conductor Richard Westerfield opens this program with Rossini's bubbly overture to *The Italian Girl in Algiers* and continues with one of Mozart's best-loved violin concertos, his Violin Concerto No. 3 in G, with distinguished soloist Josef Suk, grandson of the composer Josef Suk and himself great-grandson of Dvořák. The program closes with Shostakovich's last and most mysterious symphony, one that mixes quotations from Wagner and Rossini with simple tunes and well-spiced chromaticism. As with so much of his music, Shostakovich implied things that couldn't be said openly in the Soviet state; in the present work his musical language was colored, too, by serious illness and the possibility of approaching death. Bits of the *William Tell* Overture and the "fate" theme from Wagner's *Ring* each play a role in this whimsical and moving work.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

Thursday 'A'—January 16, 8-9:55
Friday 'B'—January 17, 1:30-3:25
Saturday 'A'—January 18, 8-9:55

RICHARD WESTERFIELD conducting
JOSEF SUK, violin

ROSSINI	Overture to *L'italiana in Algeri*
MOZART	Violin Concerto No. 3 in G, K.216
SHOSTAKOVICH	Symphony No. 15

Wednesday, January 22, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall
Thursday 'C'—January 23, 8-9:50
Friday 'A'—January 24, 1:30-3:20
Saturday 'B'—January 25, 8-9:50
Tuesday 'B'—January 28, 8-9:50

SEIJI OZAWA conducting
JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

ALL-	*Waverley* Overture
BERLIOZ	*La Mort d'Orphée*
PROGRAM	(American premiere)
	Te Deum

Thursday 'D'—January 30, 8-10:10
Friday 'B'—January 31, 1:30-3:40
Saturday 'B'—February 1, 8-10:10
Tuesday 'C'—February 4, 8-10:10

JEFFREY TATE conducting
ELIZABETH LEONSKAYA, piano

MOZART	Piano Concerto No. 9 in E-flat, K.271
BRUCKNER	Symphony No. 2

Thursday, February 6, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 6, 8-10:10
Friday 'B'—February 7, 1:30-3:40
Saturday 'A'—February 8, 8-10:10
Tuesday 'B'—February 11, 8-10:10

ANDRÉ PREVIN, conductor and pianist
WILLIAM R. HUDGINS, clarinet

GOULD	*Fall River Legend* Suite
COPLAND	Clarinet Concerto
SCHUMAN	Symphony No. 3
GERSHWIN	*Rhapsody in Blue*

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $7.50 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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PARKING: For evening concerts only, the Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575. In addition, the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all BSO concerts, including Friday afternoons.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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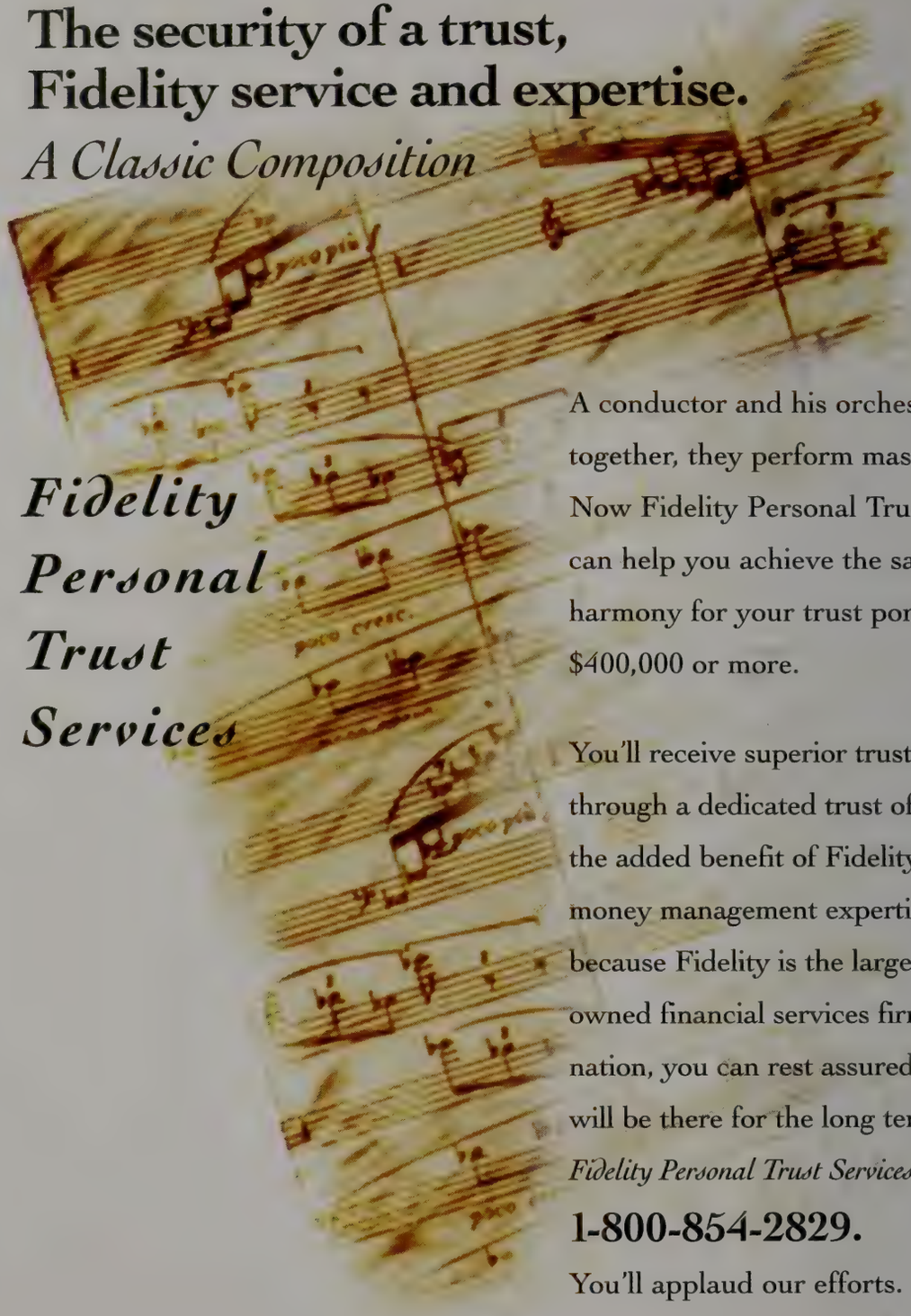
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The Gericke Years: 1884-1889 and 1898-1906



The archival exhibit currently on display in the Huntington Avenue corridor of the Cohen Wing explores the Boston Symphony Orchestra during Wilhelm Gericke's two terms as conductor. Generally acknowledged as the BSO's first "professional" conductor, Gericke is credited with having transformed the BSO from a group of musicians into an orchestra. Among the many innovations that occurred during Gericke's conductorship were the inauguration in 1885 of the "Promenade Concerts," which were the predecessor of the Boston Pops; the commencement of tours to other United States cities in 1886, the initiation of a series of Young People's Concerts in 1887, and the move from the old Boston Music Hall to Symphony Hall in 1900.

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BSO

New "Supper Talks" Series To Begin in January

Beginning later this month, the BSO is pleased to introduce a new series of "Supper Talks" that focus specifically on the evening's BSO program. These pre-concert talks will be given primarily by BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Manager Marc Mandel, who for many years have given the very popular talks preceding BSO Open Rehearsals and selected Friday-afternoon concerts. Beginning with a buffet-style supper, "Supper Talks" offer insights into the evening's Boston Symphony program, including taped musical examples to enhance your appreciation of the music under discussion. Upcoming "Supper Talks" will focus on music of Berlioz (Tuesday, January 28), Mozart and Bruckner (Thursday, January 30), American composers Gould, Copland, Schuman, and Gershwin (Tuesday, February 11), and Haydn and Shostakovich (Saturday, February 15). Doors open at 5:30 p.m. for à la carte cocktails and conversation. Supper is served at 6:15 p.m. in Higginson Hall in the Cohen Wing. These events are offered on an individual basis, even to those who are not attending the BSO concert. Tickets, priced at $24 per person, are available at the Symphony Hall Box Office or through SymphonyCharge at (617) 266-1200. There is a $2.50 handling fee for each ticket ordered by telephone.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call Pauline McCance in the Volunteer Office at (617) 638-9263.

The BSO Goes On-line

Boston Symphony and Boston Pops fans with access to the Internet can now visit the orchestra's new official home page (http://www.bso.org), which provides up-to-the-minute information about all the orchestra's activities. In addition to program listings and ticket prices, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site, and a first for cultural organizations represented on the Internet, is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site will be updated on a regular basis, to include 1997 Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

Art in Support of Art

Throughout the 1996-97 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1996-97 season continue with an exhibition, on display through January 24, of watercolors by Katharine Gericke, daughter of the BSO's second music director Wilhelm Gericke. Never before seen in America,



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Katherine Gericke's landscapes reflect her close artistic ties to music centers such as Salzburg and Venice in the 1920s and '30s. Assembled by Joseph Gropper of the Gropper Art Gallery in Watertown, this show will be followed by an exhibition of photographs by Béla Kalman. For further information please contact Jen Flynn in the Volunteer Office at (617) 638-9391; she can put you in touch with our art advisers or arrange your purchase. Remember, the orchestra benefits from the sale of every art work.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble plays music of J.S. Bach, Geminiani, and Telemann on a program with Elliott Carter's Sonata for flute, oboe, cello, and harpsichord on Friday, January 31, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, February 2, at 2:30 p.m. at Trinity Church in Newton Centre. In addition to Mr. Miller, the performers include Elizabeth Ostling, flute, Peggie Pearson, oboe, and Mark Kroll, harpsichord. Tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

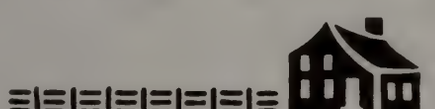
Harry Ellis Dickson and the Boston Classical Orchestra perform Handel's *Water Music*, Haydn's C major cello concerto with Israeli cellist Inbal Magiddo, and Bach's *Brandenburg* Concerto No. 4 on Friday, February 7, at 8 p.m. and Sunday, February 9, at 3 p.m. at Faneuil Hall at Quincy Market. Single tickets are $18, $25, and $31 ($2 discount for seniors, $5 discount for students). For tickets call (617) 423-3883.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—joins conductor Ronald Knudsen and the New Philharmonia Orchestra for Schulhoff's Concerto for String Quartet and Chamber Orchestra as part of a program also including Brahms's *Tragic* Overture and Shostakovich's Symphony No. 5 on Saturday evening, February 8, at 8 p.m. and on Sunday afternoon, February 9, at 3 p.m. at Ellsworth Auditorium at Pine Manor College in Chestnut Hill. Tickets are $22 and $17 (students $12 and $10). For tickets or more information, call (617) 527-9717.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-fourth season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his nearly twenty-five years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a current series represented this season by new works from Leon Kirchner and Bernard Rands. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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SEIJI OZAWA
Music Director

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Principal Guest Conductor



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Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

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Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

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Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

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Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
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Amnon Levy
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Stephanie Morris Marryott and Franklin J. Marryott chair

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*Bonnie Bewick

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Bessie Pappas chair

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Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

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Steven Ansell
Principal
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Hui Liu
Assistant Principal
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Lois and Harlan Anderson chair

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Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

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John F. Cogan, Jr., and Mary Cornille chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Nina L. and Eugene B. Doggett chair
Thomas Rolfs

Trombones
‡Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
‡Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
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Assistant Conductor
Richard Westerfield
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RICHARD WESTERFIELD conducting

ROSSINI — Overture to *L'italiana in Algeri*

MOZART — Violin Concerto No. 3 in G, K.216
Allegro
Adagio
Rondeau: Allegro
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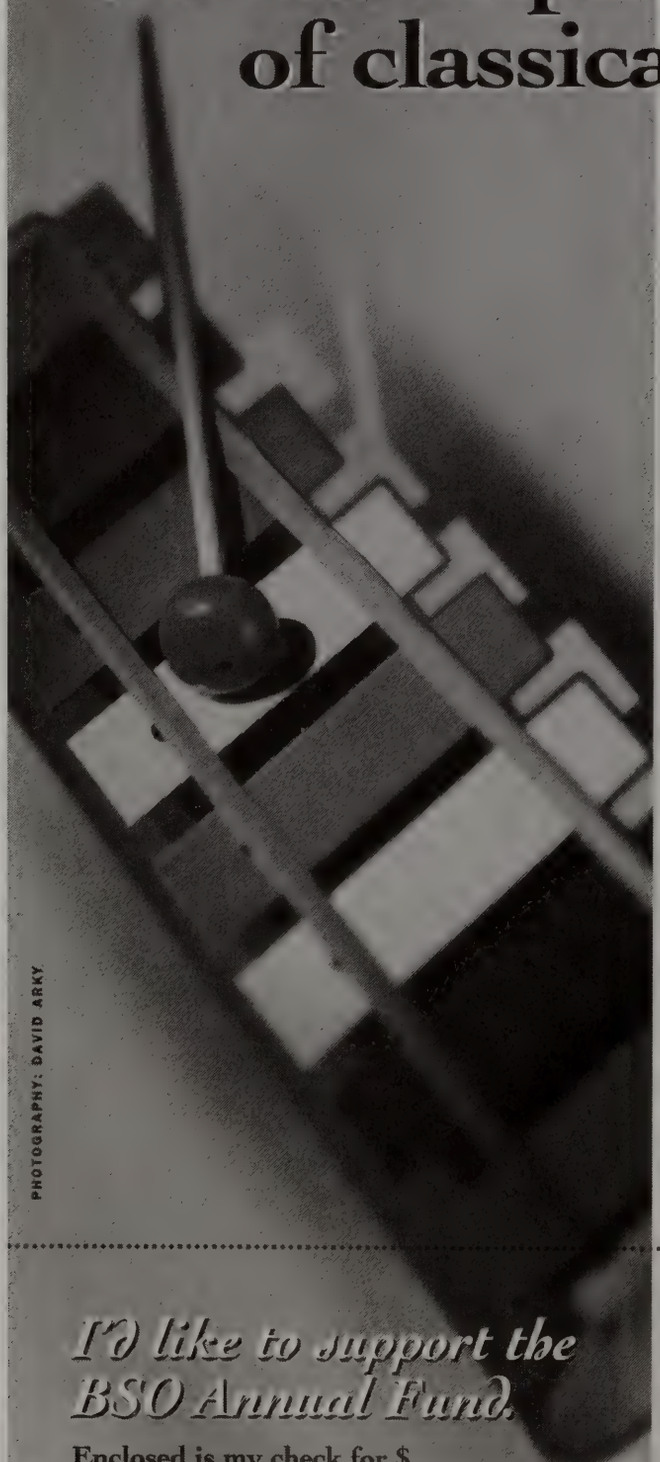
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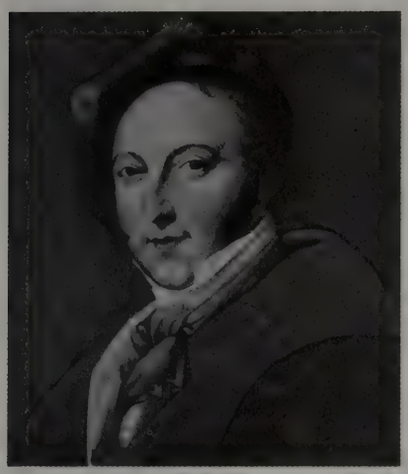
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Gioachino Rossini
Overture to *L'italiana in Algeri*



Gioachino Antonio Rossini was born in Pesaro, Italy, on February 29, 1792, and died in Passy, outside of Paris, on November 13, 1868. His opera L'italiana in Algeri *("The Italian Girl in Algiers") was composed in April 1813 and first performed on May 22 that year, in the Teatro San Benedetto in Venice. The overture was first heard in the United States at a "Concert for P.H. Taylor" given in the City Hotel, New York, on March 4, 1824. Pierre Monteux led the first Boston Symphony Orchestra performance of the overture on December 7, 1920, in a Young People's Concert; a year later, in December 1921, he introduced it to the orchestra's subscription series, subsequent BSO performances being given by Richard Burgin, Carlo Maria Giulini, Charles Wilson, Erich Leinsdorf, Myung-Whun Chung (the most recent subscription series, in February 1985), and Hugh Wolff (the most recent Tanglewood performance, on August 4, 1995). The overture is scored for piccolo, two oboes, two clarinets, bassoon, two horns, two trumpets, bass drum, cymbals, and strings.*

The first months of 1813 were important for the young opera composer from Pesaro. He had already seen seven of his operas on the stage, and he had conquered Milan with a production of *La pietra del paragone* at La Scala the preceding September. The opera had been so successful, in fact, that it earned Rossini exemption from military service, the authorities sensibly concluding that they would rather have first-rate operas than third-rate soldiers.

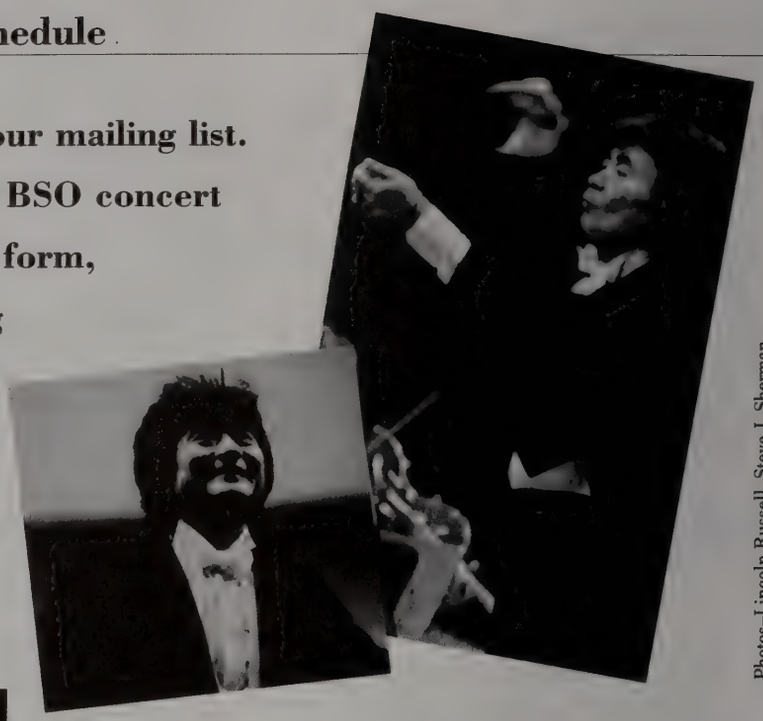
A budding opera composer needed to make his mark with the audiences in Venice, too, especially at the principal theater, La Fenice. For Venice Rossini composed first an *opera seria* entitled *Tancredi*, with a plot drawn from Tasso's *Jerusalem Delivered* and Racine's tragedy *Tancrède*. Premiering on February 6, 1813, three weeks before the composer's twenty-first birthday, *Tancredi* was an estimable success that became, in the course of the next two years, an international sensation, partly due to the fame of one aria, "*Di tanti palpiti*," which was sung everywhere Italian opera went. To suit the tastes of the period, Rossini had given the tragedy a happy ending, but for the second staging of the work, which took place in Ferrara at the end of March, he daringly rewrote the ending to retain the tragic conclusion involving the death of the title character. This was not a success, and later productions returned to the original version. (The tragic finale—so much more consistent with the plot, and so much more satisfying dramatically—seemed to be totally lost. The music turned up, however, and *Tancredi* was subsequently performed and recorded by Marilyn Horne with the much more daring ending that Rossini had tried out in Ferrara.)

No sooner had he finished overseeing the production in Ferrara than Rossini needed to return to Venice, since he had committed himself to producing another work—a comic opera—for the spring. He took an old but very workable libretto by Angelo Agnelli, which had already served for an opera by Luigi Mosca five years earlier, and turned it into one of his most brilliant comic-opera successes.

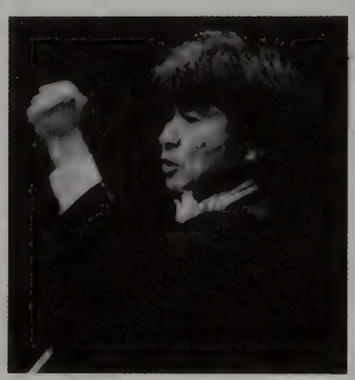
According to a Venetian newspaper reporting on the premiere late in May 1813, Rossini had composed the entire two-act opera in twenty-seven days; but Rossini himself evidently scoffed to a correspondent for the *Allgemeine musikalische Zeitung* of Leipzig that it had only taken him eighteen days! Already Rossini's work was showing the ability to enrich comic opera with the serious expressive character of *opera seria*,

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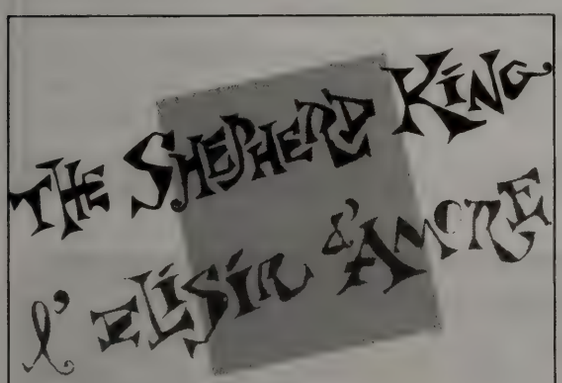
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and at the same time to enliven the serious opera with the ensembles and dramatic energy of the *opera buffa*. *L'italiana in Algeri* is by turns sentimental, patriotic, and farcical.

A comic-opera title like "*The Italian Girl in Algiers*" signals to its audience that there will be a lot of slightly risqué fun on the subject of harems—and, in particular, the possibility that the title character might be the latest addition to one. As Stendahl pointed out in his biography of Rossini, no subject could have been better suited to the pleasure-loving Venetians, generally regarded as the most frivolous audience in the world at that time. But it was not only the plot that succeeded: public and press were equally enthusiastic about the bubbling music, which was quickly established as a popular favorite.

The plot of the opera bears no relationship to real life in Italy, Algiers, or any other locale. An Italian lady, Isabella, attempts to rescue her lover Lindoro from the Bey of Algeria, by whom he has been imprisoned. She is accompanied by an ineffective admirer, Taddio, with whom she is shipwrecked on the shores of Algeria. The opera is a farce, to be sure, though enriched with lyric and grandiose moments as well.

Unlike many of Rossini's overtures, the one written for *L'italiana in Algeri* seems to be original with that score and never to have been used for another. Such re-use was



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possible because the Italian overture in his day rarely had any musical links with the opera to follow; they were simply designed to signal the start of the performance, to quiet the audience, possibly to give latecomers a chance to be seated, and to build up a sense of expectation for the rise of the curtain that was soon to come. Some of Rossini's overtures were actually shifted back and forth between serious and comic operas, with no one any the wiser! Eventually, Rossini himself gave up writing overtures entirely; his later operas tend to have an "*Introduzione*," an extended orchestral prelude that leads directly into the first scene but is not in any sense self-sufficient. But early in his career, he still performed an overture before each opera. Ironically, we know the overtures today better than we know the operas—although that situation is, happily, changing. Many of the operas have been revived at least on recording, and the new research into Rossini's life and works has demonstrated his originality and his overwhelming influence on the Italian operatic tradition through the first half of the nineteenth century.

The composer's autograph manuscript for the overture to *L'italiana in Algeri* has not survived. The manuscript of the overture that is attached to the autograph score of the full opera is a copy in another hand, though the music is surely Rossini's. In addition to the normal orchestral instruments, it poses a scholarly problem in calling for a "*banda turca*," or "Turkish band." The use of janissary music, presumed imitations of the real music of the Turks or other Moslem groups, was very popular in the last years of the eighteenth century and the first years of the nineteenth. Well-known examples can be found in Mozart's *Abduction from the Seraglio* and in the finale of Beethoven's Ninth Symphony. But, at least in Italian opera, the term *banda turca* did not specify a consistent ensemble; it could include bass drum, cymbals, triangle, or all three. In the overture to *L'italiana in Algeri* the term seems to mean only cymbals (the bass drum is called for by itself separately).

The Andante that opens the overture is extremely quiet—two phrases played by pizzicato strings. But the end of the second phrase is punctuated by a fortissimo chord in the entire orchestra guaranteed to get the attention of anyone not already listening. Over the same pizzicato string phrase the solo oboe sings an elegant melody. The introduction of a consistent sixteenth-note pattern begins a passage of harmonic tension that poises itself on the dominant for the fast main section of the overture. The Allegro that follows, generated by a crisp rhythmic figure (two sixteenths and an eighth) in the upper woodwinds, races along merrily with that rhythmic underpinning, pausing to allow the oboe to introduce a saucy tune with a marked dotted rhythm for the secondary theme. The bulk of the overture is built on the first rhythm, which disappears again only when the recapitulation brings back the second theme, now cheerily set forth by piccolo and bassoon in distant octaves. The characteristic "Rossini crescendo" concludes the overture energetically.

—Steven Ledbetter



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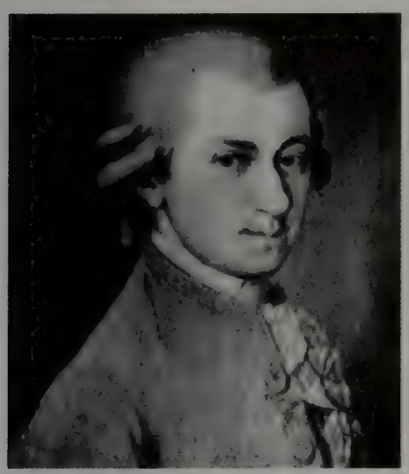
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Wolfgang Amadè Mozart
Violin Concerto No. 3 in G, K.216



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his five violin concertos, K.207, 211, 216, 218, and 219, between April and December 1775; K.216 was completed on September 12 and probably had its premiere in Salzburg not long afterward. The first Boston Symphony performances took place in February 1952, with Ernest Ansermet conducting and Arthur Grumiaux as soloist. Later soloists included Isaac Stern and Alfred Krips under the direction of Charles Munch, Joseph Silverstein under Colin Davis, Malcolm Lowe under Seiji Ozawa, Anne-Sophie Mutter under Neeme Järvi, Itzhak Perlman under Seiji Ozawa, Gil Shaham under André Previn (the most recent Tanglewood performance, on July 9, 1994), and Frank Peter Zimmermann under Heinz Wallberg (the most recent subscription performances, in November 1994). In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer, whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

In any case, the five violin concertos were all composed during a single year, 1775, while Wolfgang was still concertmaster in Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

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All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition in January 1777 of the E-flat piano concerto, K.271 (to be performed in Boston Symphony concerts two weeks from now). Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The second theme of the orchestral ritornello has a striking shape that Mozart withholds from re-use until the end of the recapitulation. The development section begins in the dominant minor and moves with purposeful strides through a series of closely related keys back to the tonic and the recapitulation, in which the soloist dominates.

The Adagio is wonderfully dreamy, with muted upper strings in triplets and pizzicato cello and bass imparting some of the same expressive qualities as the slow movement of the much later piano concerto in C, K.467. The oboes take part in the dialogue with their little interjections in pairs. The Rondeau is a sprightly 3/8 dance in Allegro tempo. At the opening the wind instruments appear only for occasional punctuation, but they play a progressively more important role throughout. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings. This runs directly into a livelier tune of folklike character in G major. This two-section minor/major tune has recently been identified as a Hungarian melody known as the "Strasbourger"; hence the present concerto is the one that should bear the nickname "*the Strasbourger*," not the Fourth Violin Concerto, to which the name is sometimes applied. The wind instruments, having played a more vital role in the G major section, withdraw from prominence for a time after the beginning of the recapitulation, but they return in the whimsical coda to bring the concerto to a surprising and witty ending without any of the stringed instruments.

—S.L.

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Dmitri Shostakovich
Symphony No. 15 in A, Opus 141



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He started sketching the Fifteenth Symphony in April 1971 and completed the first movement in Kurgan that June. He spent the whole of July in Repino, where he finished the score on July 29. The composer's son, Maxim Shostakovich, conducted the first performance on January 8, 1972, with the U.S.S.R. Radio and Television Symphony Orchestra, in the Great Hall of the Moscow Conservatory. The American premiere was given by the Philadelphia Orchestra under the direction of Eugene Ormandy on September 28, 1972. Maxim Shostakovich introduced the work to Boston Symphony audiences in December 1981, the only performances here since then being led by Kurt Sanderling in January 1988. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, a large percussion section including timpani, triangle, castanets, soprano tom-tom, snare drum, wood block, whip, cymbals, bass drum, tam-tam, xylophone, bells, vibraphone, and celesta, plus the usual strings.

In the eighteen years that passed between the composition of his Tenth Symphony (1953)—considered by many to be his finest symphonic achievement—and the Fifteenth (1971), Shostakovich seemed to turn away from the classical symphonic ideal. His Eleventh and Twelfth symphonies were overtly programmatic, celebrating events in the Russian Revolution. The Eleventh, subtitled *The Year 1905*, was written for the fortieth anniversary of the Revolution and used tunes related to the abortive 1905 "pre-Revolution" that is familiar (if at all) to Americans through the classic Eisenstein film *Potemkin*. The Twelfth, called *The Year 1917*, was dedicated to the memory of Lenin. Then came two symphonies that so thoroughly departed from the traditional instrumental ideal that critics asked whether they could be called symphonies at all. The use of voices and texts made a kind of symphonic cantata of Symphony No. 13 (*Babi Yar*), which set poems of Evgeny Yevtushenko, while Symphony No. 14 was the darkest of them all, an orchestral song cycle on the subject of death, setting eleven poems by writers as diverse as Apollinaire, Lorca, and Rilke.

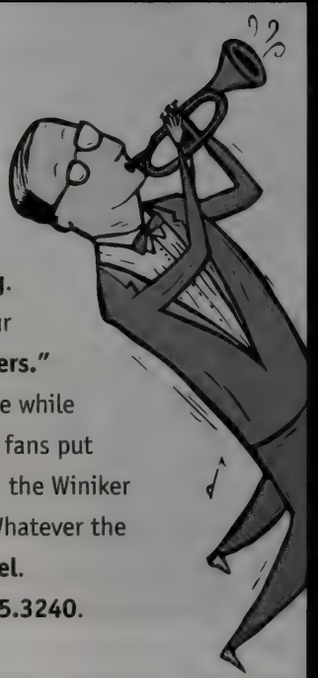
At the same time, Shostakovich had not turned his attention completely away from abstract classical forms. On the contrary, he produced a substantial group of string quartets, including the Eighth, arguably the finest of them all, though even here the notion of "abstract" is perhaps misleading, because the music remains intensely personal, and not only because Shostakovich used his musical signature D-S-C-H (the pitches D, E-flat, C, B-natural), the translation into musical terms of his own initials, an idea he had already introduced into the Tenth Symphony. Other works composed during this period, including the stark violin sonata and the somber, sometimes strident songs to poems of Alexander Blok for soprano and piano trio, are equally immediate in their air of projecting the composer's own persona.

When he finished the Fifteenth Symphony at the end of July 1971, Shostakovich brought to conclusion what is arguably the most distinguished body of symphonies composed in this century. And the last of these works is without question the most ambiguous. No other work of his has attracted so much discussion of what the music actually means. On the surface, the Fifteenth Symphony seems like a throwback to the older classical ideal—purely instrumental and cast in the traditional four movements. But the character of these movements comes as a surprise, even a shock. The melodic

material runs from the simplest diatonic melodies to extremely chromatic passages treated with a kind of spicy wit; and what are we to make of the quotations from Rossini's overture to *William Tell* and Wagner's "fate" motif from *The Ring of the Nibelung*? Clearly, for all its lightness of surface and touches of wit, the essential mode is ironic. The composer is expressing deeper meanings at variance with what appears on the surface.

Of course, Shostakovich had learned how to do that over many years. Soviet theory interpreted works of art as political statements, and any artist, in order to survive, had to follow one of three courses: yield entirely to the demands of the State and write the cheerful, simpleminded music demanded by the authorities; give up any hope of a public career and write privately "experimental" music that would be ignored or banned; or follow the difficult middle course of writing precisely what one wished to express in such a way that the official powers would find it acceptable on the surface while persons of artistic sensitivity could intuit the real, hidden meaning behind it. Shostakovich had on several occasions during a long public career suffered the displeasure of Stalin, with its threat of mortal consequences, over his music. At various times he was hailed as the greatest of Soviet composers or as the most "decadent." He learned to put a pub-

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lic face on his music and to communicate its real significance only in the notes, not in words, which were too dangerous.

From the time he first became a celebrity, Shostakovich's music was also variously ranked outside the Soviet Union as good or bad according to whether the critic evaluating it regarded the composer as a committed Communist who was truly glorifying the Soviet system (as some of his symphonies—notably Nos. 11 and 12—might indicate), or whether he was in fact subverting officialdom with music that was implicitly critical of the state. Certainly he had occasionally had to write official music for public events. But it has increasingly become the view of most critics—and especially so with the breakup of the Soviet Union and a much freer access on the part of scholars to sources of information about Shostakovich—that the true Shostakovich was a composer of humane views and considerable courage who, for example, wrote a set of songs on Jewish folk poetry at a time of virulent anti-Semitism, to express his sense of solidarity with the Jewish people, his setting of Yevtushenko's *Babi Yar* in his Symphony No. 13 having the same effect.

No one who has not lived in a totalitarian state can properly evaluate the degree of risk that Shostakovich ran in composing such works. But we have one telling vignette

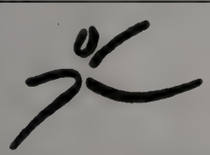
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from the period of the Symphony No. 15 of his willingness to act in opposition to government pronouncements. His close friend, the composer Venyamin Basner, who attended Shostakovich's composition classes as an observer and became one of his lifelong intimates, was staying at the Composers' Union Retreat in Repino during July 1971, when Shostakovich finished his last symphony there. Basner recalled that time in a conversation with Shostakovich biographer Elizabeth Wilson:

> While we lived in Repino we religiously observed a little ritual. We both spent the mornings working. Then I would go to his cottage at one o'clock, and we went for a short walk before lunching together. We would buy a measure of vodka, and enjoyed a small drink with our lunch. We also used to listen to the BBC Russian Service. These programs were transmitted on the radio at 1:45 p.m. Dmitri Dmitriyevich only let it be known to his most intimate circle of friends that he listened to the BBC. I was always struck by a detail, typical of his punctiliousness: after listening, he was always careful to tune the radio back to the bandwave of Radio Moscow —just in case anybody bothered to check!

So small a matter as listening to a foreign radio news broadcast was risky, but Shostakovich did so regularly—while taking precautions to minimize the chance of discovery. Basner told Wilson that Shostakovich had arrived at Repino with three

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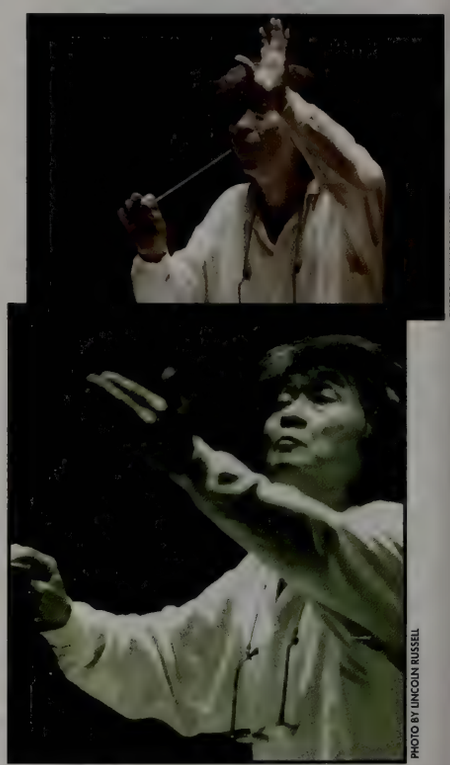


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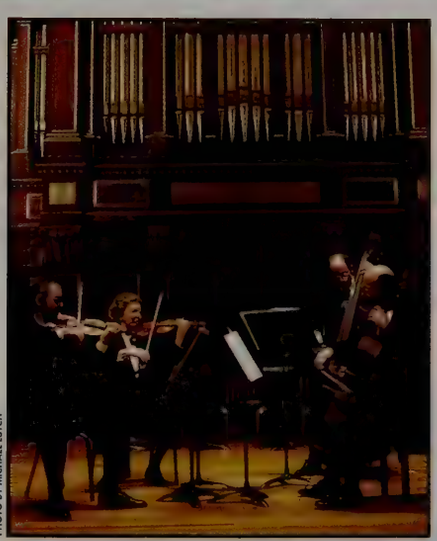


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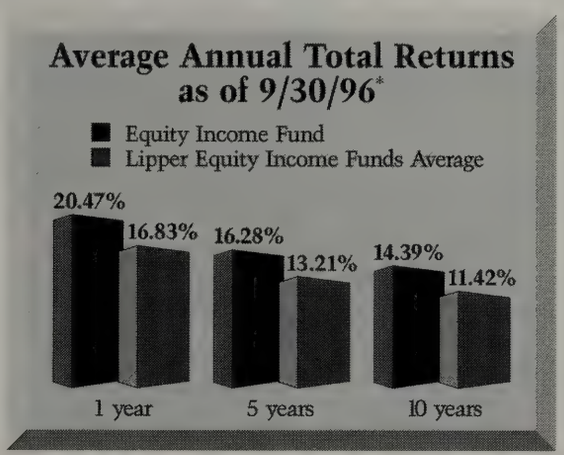
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movements finished, but that he was at first blocked in finding a way to conclude the symphony. "Then one day he said, 'I think, if you don't mind, that we won't meet today.' And again the next day he asked me not to come." This was a strong indication that he had found his solution. "During those days when our meetings were suspended he finished the Finale of the Symphony, locked inside the house, writing day and night. I nevertheless phoned him daily to see if all was well. One morning he answered, 'Yes, Venya, I think we can go for our walk today.'"*

The first movement seems to recall the nose-thumbing humor of some of Shostakovich's earliest scores, to recapture a mood not heard since the Ninth Symphony. Shostakovich claimed soon after the premiere that it was a description of childhood—"just a toy-shop, with a cloudless sky above." In 1981 the American musicologist Boris Schwarz asked Maxim Shostakovich about this line (after all, Maxim had conducted the world premiere under his father's supervision), and the conductor dismissed the idea with a laugh. If there is any truth to the image of the toy shop, it is a purely mechanical place without the real warmth of life. There are jokes, but no humor, with mock-military music representing toy soldiers (and the quotation of the famous *galop* theme from

*Elsewhere in the same interview, Basner gives a fascinating description of Shostakovich's method of composition. "He never bothered with a piano score and usually didn't make any preliminary sketches. As far as he made a skeleton outline of a work, it would fit onto one or two lines of manuscript paper. This would be the plan of the whole composition." Most composers write out a short-score draft of a work, to create the continuity of melodic line and the basic architecture of the piece before actually starting to write the full score. And when they do begin on the full score, it is most common for them to proceed horizontally, filling out the principal thematic lines first, then going back and filling in subordinate parts. But Shostakovich evidently worked out the entire score, with its full orchestration, in his head. And when he started to write it down, he began at the top of the first page, writing the first measure for the flutes, the first measure for the oboes underneath, and for the clarinets underneath that, and so on, until he had completed measure one for the entire orchestra before returning to the top of the page for measure two. This is more like the way a copyist might write a score that is already completely finished in every detail; for Shostakovich the completely finished score was simply held in his head.



Shostakovich in 1963, on holiday near Leningrad

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the *William Tell* Overture). One senses an unspoken irony behind this colorful facade. The *galop* theme from the *William Tell* Overture may simply have occurred to the composer as a jest growing out of the rhythm that was already taking over the first movement (and this recollection could have been almost unconscious, since the Rossini overture was one of the first pieces of music he remembered hearing as a child). Yet this nose-thumbing quality harks back to the Ninth Symphony, composed immediately after the end of World War II, when—expected to write a grandiose score to glorify Stalin—Shostakovich had turned out a sassy work full of vaudeville fanfares of a type used to bring on the clowns at the circus. Stalin was not enough of a musician to recognize the point, but anyone sensitive to Shostakovich's art would have recognized the wordless criticism. "You are all clowns." In the Symphony No. 15, we can imagine the toy soldiers easily enough, but they are marionettes, moving only under the direction of someone else who pulls the strings. This music could be a parodistic reflection of Brezhnev's USSR. We listen in vain for the "blue sky," and in the end we have to conclude that Shostakovich used the phrase simply to cover his tracks.

The slow movement, full of chorales in the brass and a poignant line for solo cello, reinforces this possibility. There is a distinct evocation of the famous "Dead March" from Handel's *Saul*—not a musical quotation, but a similar kind of music in the som-

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ber, measured pace of a slow melody in two flutes over pizzicato cellos and basses. This march figure gradually takes over the musical discourse until it breaks out fortissimo in the full brass section, generating a huge orchestral outburst, the climax of the movement, following which the strings repeat the chorale while the soft brilliance of celesta and vibraphone spin out expressive lines. But the last word is given to the low brass and timpani—a quiet recollection of the Dead March.

The third movement follows directly, linked by a phrase in the bassoons, a sequence of parallel fifths. The movement itself is ostensibly a scherzo, scored with strikingly few instruments at any given time, and never becoming joyously witty so much as it is sardonic. One can hardly help asking what thought is lurking behind this music.

The finale poses the question even more explicitly: the movement opens with a direct quotation from Wagner's *Ring*, the motif of "fate" in the horns, trombones, and tuba. Immediately the timpani play a characteristic rhythm, also from the *Ring*: the rhythm heard in the orchestral interlude of *Götterdämmerung* known as "Siegfried's Funeral March." Two such direct quotations impel the question: Whose fate is under consideration? What Siegfried has died? And there is a hint, too, of *Tristan* in a three-note phrase (A–F–E) that corresponds to the famous opening of the opera, a motif of "yearning." One possible explanation for all this comes in the central episode of the movement, a passacaglia. This form, a set of variations over an unchanging bass line, comes from a dance genre of the Baroque era, but in the twentieth century it has come to be used mostly to suggest monomania (perhaps the two best-known cases are in Berg's *Wozzeck* and Britten's *Peter Grimes*). The theme in the bass has been identified by some critics as a derivation of the "war theme" of Shostakovich's own Seventh Symphony, written in part under siege conditions while the Nazis were starving and bombarding Leningrad in 1941. Is this musical canvas still another recollection of World War II and a memorial to the dead? (Russia is full of such monuments.) The recapitulation of the opening material brings a simple but powerful change, when the *Tristan* theme returns in the major (A–F-sharp–E), lending a bittersweet quality to its yearning, a desire to linger even in the face of death. Like Mahler's *Das Lied von der Erde*, also composed late in life by a composer recovering from serious illness, the Shostakovich Fifteenth Symphony recalls life as both bitter and sweet, yet worth holding onto in the face of the inevitable fact of death.

Does Symphony No. 15 have broader implications? The composer would have been much too cautious to tell us in so many words, but we do have this mysteriously evocative music to go by. A final recollection of the passacaglia theme in the closing A major section passes away, leaving a sustained open fifth (A-E) in the strings, against which the percussion instruments play a complex rhythm apparently quoted from Shostakovich's own Fourth Symphony, while the celesta and piccolo recall the opening bars of the first movement, leaving us, in a sense, with the ambiguity that began the work. As with so much of Shostakovich's music, it is possible to listen to the Fifteenth purely as musical pattern and architecture, but at every point the composer seems to be hinting that personal and private concerns are to be identified therein—concerns that may be relevant not only to the composer, but to each listener as well.

—S.L.

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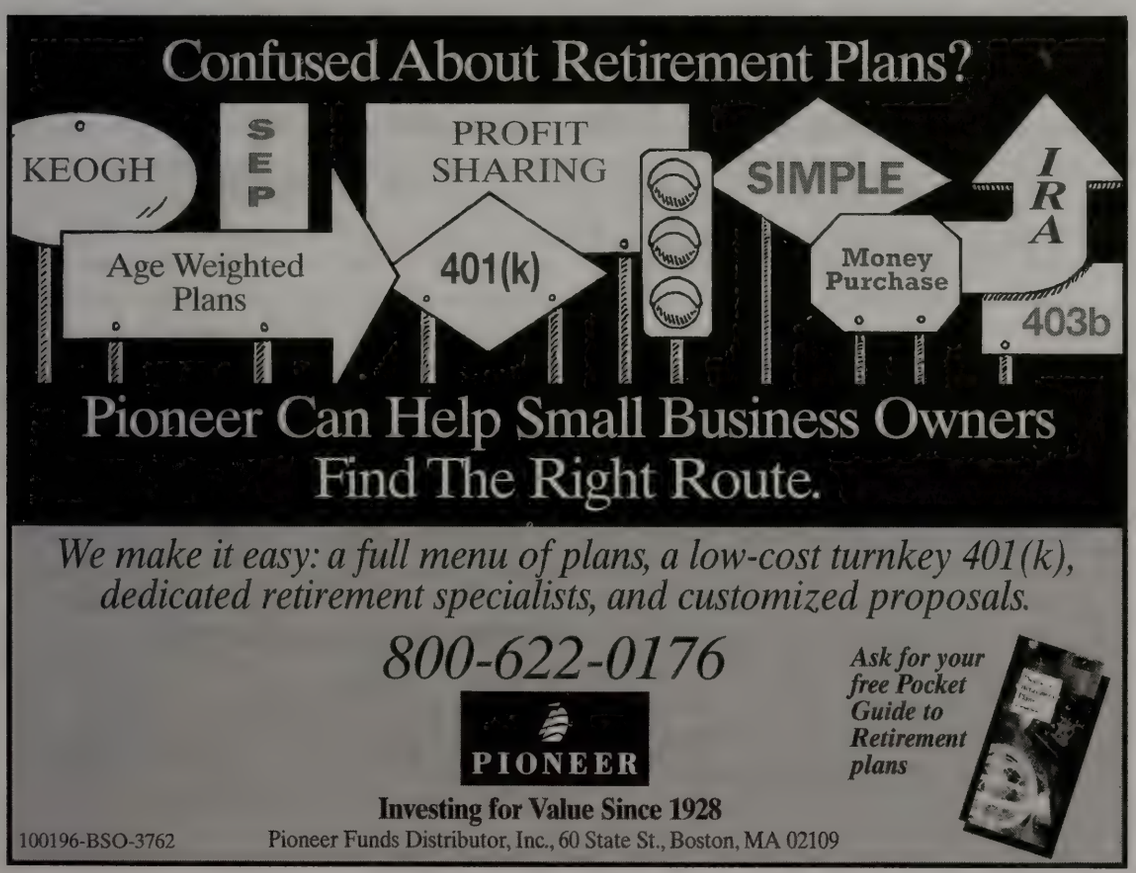
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More . . .

Philip Gossett's magnificent Rossini article in The New Grove is the very best place to start for information about this composer, who has been the subject of all too many half-scholarly (or worse!) discussions. That article, along with the articles on Bellini, Donizetti, and Verdi, has been published in a separate volume, *Italian Bel Canto Opera* (Norton paperback). The popular biographies by Francis Toye (*Rossini: A Study in Tragi-Comedy* [Norton paperback]) and Herbert Weinstock (*Rossini* [Knopf]) are useful but have been thoroughly supplanted by the Master Musicians volume *Rossini*, by Richard Osborne (Northeastern University paperback). In addition, Gossett's articles "Gioacchino Rossini and the Conventions of Composition" (*Acta musicologica*, 1970) and "The Overtures of Rossini" (*19th Century Music*, 1979) are very useful. *L'italiana in Algeri* has appeared in the new critical edition, and it has been recorded in a splendid super-complete version (meaning that music Rossini wrote for various revivals that he directed are included at the end of the last side as an appendix) with Kathleen Battle, Marilyn Horne, Norma Palacio, Samuel Ramey, and Domenico Trimarchi; Claudio Scimone conducts I Solisti Veneti (Erato, two discs). For the overture alone, recommended recordings include Toscanini's classic reading with the NBC Symphony Orchestra (RCA Gold Seal, monaural) and more recent ones by Claudio Abbado with the Chamber Orchestra of Europe (Deutsche Grammophon), Carlo Maria Giulini with the Philharmonia Orchestra (Angel Studio), and Charles Dutoit with the Montreal Symphony (London), all on discs containing a varied selection of Rossini overtures.

The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive psychological analysis to bear on



the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of the Mozart's problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately (Norton paperback); Sadie is also the author of *Mozart*, a convenient brief life-and-works survey with nice pictures (Grossman paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791*, which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked (Harper Perennial paperback). H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books) is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The

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book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner. A. Hyatt King's *Mozart Wind and String Concertos* in the BBC Music Series contains a fairly extensive discussion of the Third Violin Concerto (University of Washington paperback). It is possible to study Mozart's own scores of the violin concertos in a facsimile edition reproducing the original manuscripts of all five, edited and with an introduction by Gabrial Banat (Raven Press). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Norton paperback). Mozart's Third Violin Concerto is one of the most frequently recorded of Mozart's outings in the genre. The performances I'd recommend include that of this week's guest artist, Josef Suk, who is both soloist and conductor with the Suk Chamber Orchestra (Vanguard Classics, with the Violin Concerto No. 2 and the *Sinfonia concertante*), as well as those of Itzhak Perlman with James Levine and the Vienna Philharmonic (Deutsche Grammophon, with the Violin Concerto No. 5) and Thomas Zehetmair as both soloist and conductor with the Philharmonia Orchestra (Teldec, with Mozart's Second and Fifth violin concertos).

Boris Schwarz's Shostakovich article in The New Grove has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in *The New Grove Russian Masters 2* (Norton paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay's *Shostakovich* summarizes his musical style through the Twelfth String Quartet of 1968 (Oxford). Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the BBC Music Guides series (University of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older edition, with a cut-off date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains have made it hard to find a solidly documented, reliable biographical study of the composer. Ian MacDonald's *The New Shostakovich* (Northeastern University Press) offers a thorough consideration of the composer's life and works, a rethinking that is all the more urgent because of the many questions raised about the authenticity of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row paperback). Recent political changes in the Soviet Union and the continued emigration of persons who knew the composer well now allow far more light to be cast on every phase of his career. Still more informative—indeed, the best available guide to the personality of an intensely private man—is Elizabeth Wilson's recent book, *Shostakovich: A Life Remembered* (Princeton), told largely in the words of the people who knew him best (some of which were quoted in the program note). We still await, however, the major up-to-date reevaluation of his work in the light of the rethinking of his biography. We do not have a recording of the Fifteenth Symphony yet by the man who gave the premiere under the composer's supervision, Maxim Shostakovich. Kurt Sanderling has recorded the symphony with the Cleveland Orchestra (Erato), and his reading is notably slower than that of Maxim Shostakovich. (When he was asked about that difference when here to lead Boston Symphony performances of the work in 1988, Sanderling smiled and said, "I'm much closer to death than he is.") Bernard Haitink is a distinguished Shostakovian, and his reading of the Fifteenth with the Concertgebouw Orchestra allows the music to make its ironic points clearly, without overemphasis (London, with the song cycle *From Jewish Folk Poetry*). Vladimir Ashkenazy has paired Shostakovich's two nose-thumbing symphonies, Nos. 9 and 15, in performances with the Royal Philharmonic Orchestra (London).

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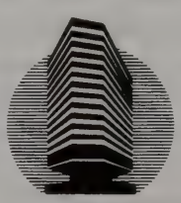
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Richard Westerfield



Now in his second season as both assistant conductor of the Boston Symphony Orchestra and music director of the Harrisburg Symphony Orchestra in Pennsylvania, American conductor Richard Westerfield makes his Boston Symphony Orchestra debut with these concerts; he is scheduled to make his Tanglewood debut with the orchestra this coming summer. Mr. Westerfield came to national attention in 1993 with a critically acclaimed subscription-series debut with the New York Philharmonic as a last-minute substitute for Erich Leinsdorf, conducting Strauss's *Ein Heldenleben* from memory on a day's notice. He has since conducted the New York Philharmonic on several occasions and returns to lead the ensemble again on its subscription series in 1997. In recent seasons he has also been a guest conductor with the Pittsburgh Symphony, the Minnesota Orchestra, the Baltimore Symphony, the Orchestra of St. Luke's, the Pacific Symphony, the Tulsa Philharmonic, the Long Island Philharmonic, the Jacksonville Symphony, the Florida Orchestra, the Florida West Coast Symphony, the Colorado Springs Symphony, and the Rhode Island Philharmonic, among other orchestras. Abroad, recent and upcoming engagements include the Osaka Century Orchestra, the Hiroshima Symphony, the Singapore Symphony, the Auckland Philharmonia, the Bucharest Philharmonic, the Koupio and Oulu symphony orchestras in Finland, and numerous other orchestras in Eastern Europe. Having studied piano since the age of four, Richard Westerfield showed early aptitude for both music and mathematics, dual interests he continued to pursue alongside one another throughout his undergraduate and graduate studies at Yale University. Mr. Westerfield was a prizewinner in the Tokyo International Conducting Competition, where he came to the attention of Seiji Ozawa, with whom he worked as a Conducting Fellow at the Tanglewood Music Center. There he also worked with Leonard Bernstein, later working as an assistant conductor with Mr. Bernstein on several occasions. Mr. Westerfield has also served as an assistant conductor for tours with the Vienna Philharmonic under Seiji Ozawa and the New York Philharmonic under Kurt Masur. He makes his recording debut this season with music of André Previn at the composer's invitation, with the Orchestra of St. Luke's.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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Josef Suk



Violinist Josef Suk is recognized worldwide as one of the most important figures in Czech musical life. The great-grandson of Antonín Dvořák and the grandson of composer Josef Suk, he has won international renown in his own right as a preeminent soloist and chamber musician. Mr. Suk made his debut in 1954 with a recital in Prague that immediately captured the attention of critics and public alike; gradually he expanded his repertoire to include almost the entire range of the classical violin literature up to the present day. He is also highly regarded as a violist, notably for his performances of Berlioz's *Harold in Italy* and his collaborations with the Smetana Quartet. Chamber music has occupied an important place in his career since his student days at the Prague Conservatory under Jaroslav Kocian. He joined the distinguished Prague Quartet as first violinist and soon after formed his own piano trio with colleagues Jan Panenka, piano, and Josef Chuchro, cello. As soloist, Mr. Suk regularly performs with the Czech Philharmonic, with whom he has toured throughout Europe, Australia, the United States, and Japan. In recital and with the Suk Trio he also traveled widely on five continents. His performances have encompassed appearances at the leading international festivals, including Salzburg, Vienna, Edinburgh, and Lucerne. He also appears frequently with the Suk Chamber Orchestra, both at home and abroad. A prolific recording artist, Mr. Suk may be heard on EMI, London/Decca, Supraphon, Ariola Eurodisc, and Erato, among other labels. He is a six-time winner of the Grand Prix du Disque de l'Academie Charles Cros and has received the Mozart Society's "Wiener Flötenuhr" and Holland's Edison Prize on several occasions. In addition, he is regularly sought as a jurist by the most prestigious violin competitions, including those of Vienna, Prague, Munich, London, Paris, and Montreal, among others. In recognition of his exceptional artistry and contributions as a musical ambassador, Josef Suk has been awarded the title "National Artist," the highest Czech honor in the field of culture. Mr. Suk has appeared just once before with the Boston Symphony Orchestra, in Brahms's Double Concerto (with Yo-Yo Ma) under Seiji Ozawa's direction in April 1994.

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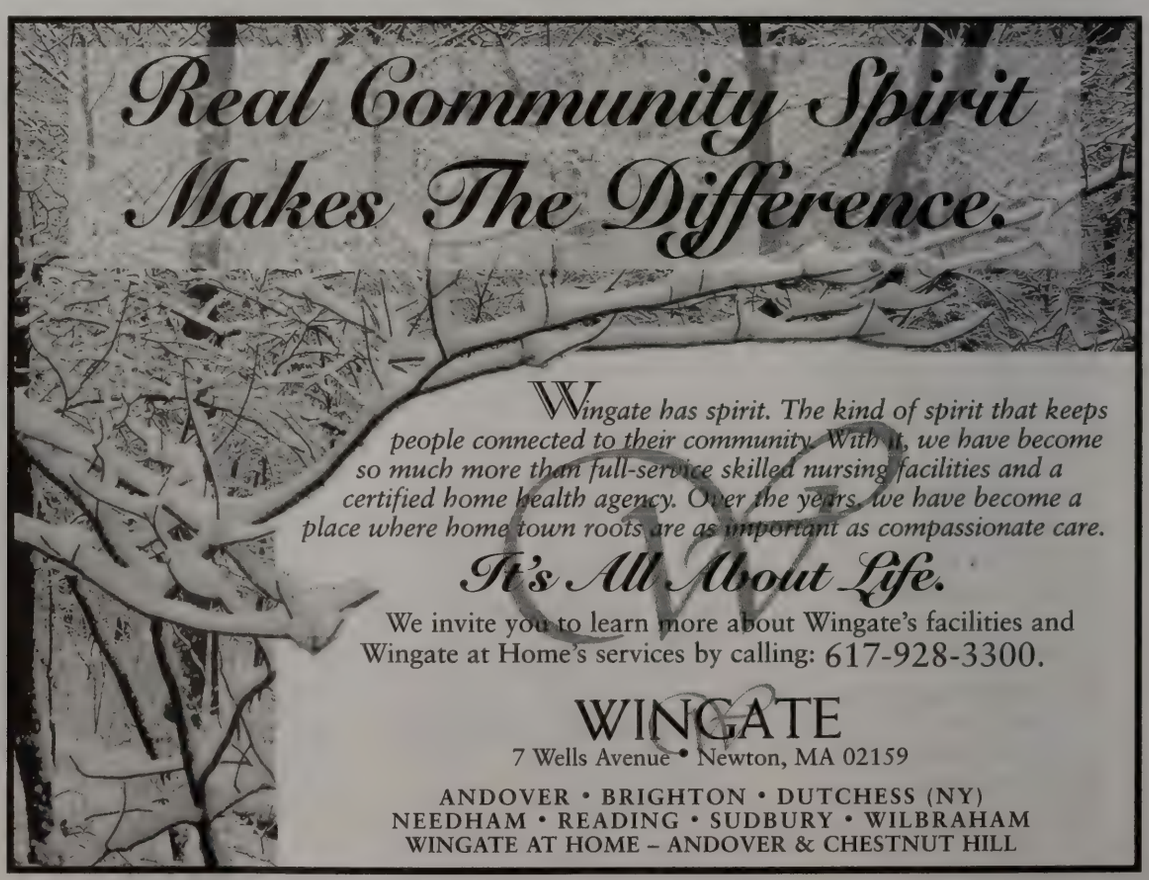
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SEIJI OZAWA
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For more information about becoming a member of the BSO's Business Leadership Association, please contact Anne Cademenos in the Corporate Programs office at (617) 638-9298.

NEXT PROGRAM. . .

Wednesday, January 22, at 7:30 p.m. (Open Rehearsal; Pre-Rehearsal Talk at 6:30 in Symphony Hall)
Thursday, January 23, at 8
Friday, January 24, at 1:30
Saturday, January 25, at 8
Tuesday, January 28, at 8

SEIJI OZAWA conducting

ALL-BERLIOZ PROGRAM

Waverley, Grand overture, Opus 1

La Mort d'Orphée, Monologue and Bacchanale for tenor soloist, women's chorus, and orchestra (American premiere)

JOHN ALER, tenor
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

INTERMISSION

Te Deum, for tenor soloist and three choruses, with orchestra and organ

Te Deum laudamus
Tibi omnes angeli
Praeludium
Dignare, Domini
Christe, Rex gloriae
Te ergo quaesumus
Judex crederis esse venturus

JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director
JAMES DAVID CHRISTIE, organ

Following the "grand" *Waverley* Overture that opens this all-Berlioz program, tenor John Aler, a frequent guest in Boston, returns for the American premiere of Berlioz's *The Death of Orpheus*, one of the cantatas written by the young composer in an attempt to win the Prix de Rome. Even though the judges agreed he was the best composer among the contestants, Berlioz usually lost, because his music was too "daring" and they did not want to encourage it. Mr. Aler also participates in the hearty spectacle of Berlioz's *Te Deum*, a work smaller than his better-known *Requiem* but containing many of the same features, including the special placement of sounds within the hall, for a splendid spatial effect.

COMING CONCERTS . . .

Wednesday, January 22, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall
Thursday 'C'—January 23, 8-9:50
Friday 'A'—January 24, 1:30-3:20
Saturday 'B'—January 25, 8-9:50
Tuesday 'B'—January 28, 8-9:50

SEIJI OZAWA conducting
JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director
JAMES DAVID CHRISTIE, organ

ALL-BERLIOZ PROGRAM	*Waverley* Overture *La Mort d'Orphée* (American premiere) *Te Deum*

Thursday 'D'—January 30, 8-10:10
Friday 'B'—January 31, 1:30-3:40
Saturday 'B'—February 1, 8-10:10
Tuesday 'C'—February 4, 8-10:10

JEFFREY TATE conducting
ELISABETH LEONSKAJA, piano

MOZART	Piano Concerto No. 9 in E-flat, K.271
BRUCKNER	Symphony No. 2

Thursday, February 6, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'A'—February 6, 8-10:10
Friday 'B'—February 7, 1:30-3:40
Saturday 'A'—February 8, 8-10:10
Tuesday 'B'—February 11, 8-10:10

ANDRÉ PREVIN, conductor and pianist
WILLIAM R. HUDGINS, clarinet

GOULD	*Fall River Legend* Suite
COPLAND	Clarinet Concerto
SCHUMAN	Symphony No. 3
GERSHWIN	*Rhapsody in Blue*

Wednesday, February 12, at 7:30 p..m.
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'C'—February 13, 8-10:10
Friday 'A'—February 14, 1:30-3:40
Saturday 'B'—February 15, 8-10:10

ANDRÉ PREVIN, conductor and pianist

HAYDN	Symphony No. 96, *Miracle*
SHOSTAKOVICH	Symphony No. 8

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $7.50 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: For evening concerts only, the Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575. In addition, the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all BSO concerts, including Friday afternoons.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

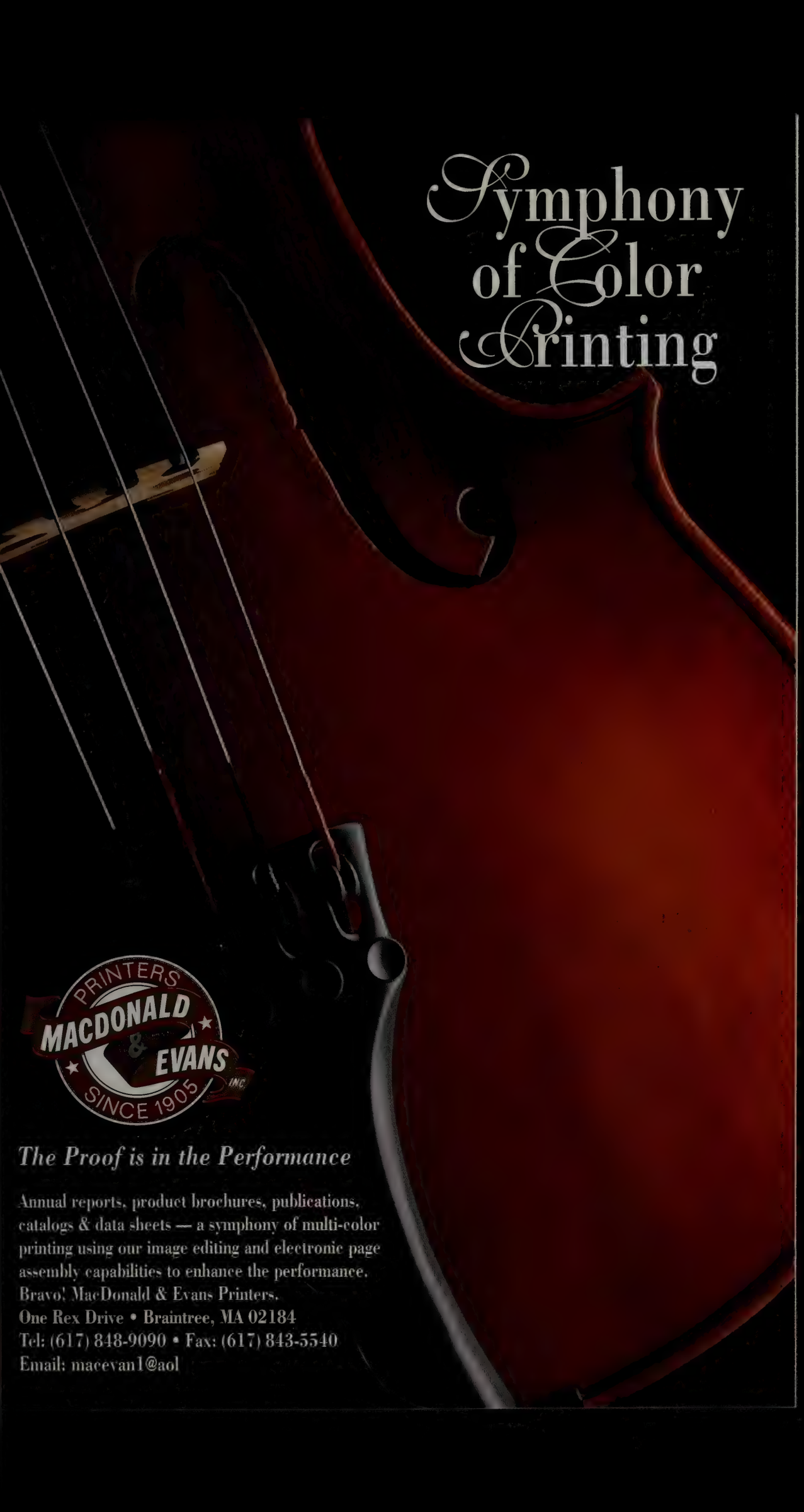
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Anne Cademenos, Associate Director of Corporate Programs, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.


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